The ETUDE

MUSIC MAGAZINE

e 25 cents OCTOBER, 1925 $2.00 a Year

. Theodore Leschetizky, "Master Thoughts of a Great Teacher"—I. Philipp, "Piano Study"—
. Leo Ornstein, "Fingering"—Analysis of Dvořák's "New World" Symphony, by V. Biart

A Few Coming Brilliant "Etude" Feature

You and Your Musical Friends Cannot Afford to Miss These Epoch-Making Articles for 1925-1926

HAROLD BAUER
the poet of the piano, finds time in his very busy life as a virtuoso to give THE ETUDE his practical views on, *"The Playing of Chopin."*

HON. HENRY VAN DYKE
poet, diplomat, educator, clergyman, one of the greatest men in American history, tells ETUDE readers in his inimitable way *"What Music Means to Me."*

MARK HAMBOURG
eminent virtuoso, one of the gia[illegible] intellects of [illegible]nodom, will [illegible] ute regu[illegible] cluding [illegible] upon the [illegible] played Li[illegible] *bestraum."*

MME. THEODOR LESCHETIZKY
wife of the greatest piano teacher of his day, reveals to THE ETUDE readers many of the real secrets of the master.

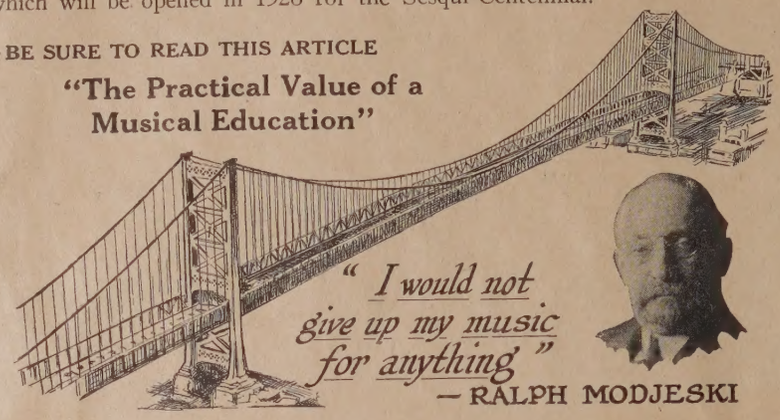
The "Etude" Multiplies All Musical Enjoyment

IGOR STRAWINSKY
world-famous composer and pianis[illegible] musical iconoclasts, tells ETUDE re[illegible] ing article what is meant by *"T[illegible] Art."*

THE world's foremost bridge engineer, Ralph Modjeski, practices piano two hours daily, plays Bach fugues, Chopin concertos, Beethoven sonatas and tells why music is of vast importance to him while engaged upon such a work as the largest bridge in the world, the Delaware River Bridge, which will be opened in 1926 for the Sesqui-Centennial.

BE SURE TO READ THIS ARTICLE

"The Practical Value of a Musical Education"



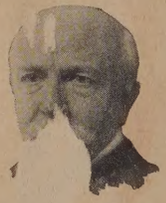
MME. MATZENAUER
of the Metropolitan Opera, one of the greatest living singing actresses, reveals to ETUDE subscribers the secrets that have led to her great triumphs. Practically all of the great singers of the last twenty-five years have given ETUDE readers helpful advice upon the study of singing and "tell how" articles and interviews with to-day's [illegible]reat singers and teachers al[illegible]ays are being sought.

MME. JERITZA
the wonderfully beautiful and sensationally successful operatic prima donna of Europe and America, tells ETUDE readers how to comprehend *"The New Art of Singing."*

KATHARINE GOODS[illegible]
England's greatest pianist and an unusually clear and practical authority upon musical matters, presents for the first time in THE ETUDE a lesson on Rub[illegible]ein's ever popular romantic [illegible]o-sition, *"Kamennoi [illegible]."* Thousands enjoy these [illegible]er lessons which are giv[illegible]om time to time in THE E[illegible] It would cost many times [illegible]rice of an ETUDE subscripti[illegible] secure such instruction p[illegible]nally from these great pian[illegible]

HANS KINDLER
virtuoso 'cellist, one of the most demanded artists of the present, writes for ETUDE readers a very practical article upon *"How to Play the 'Cello."*

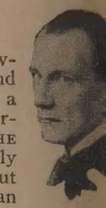
M. ISIDOR PHILIPP
for many years the foremost professor of pianoforte playing at the Paris Conservatoire, has written a remarkable article for THE ETUDE on *"Modern P[illegible]rte Technic."*



The "Etude" Inspires Successful Musical Careers

[illegible]WEN WISTER
greatest of [illegible] mo[illegible] [illegible] pu[illegible]ist (av[illegible] of [illegible]ori[illegible] [illegible]he [illegible] [illegible] [illegible]ne [illegible]ic [illegible]asi[illegible] [illegible] [illegible] ideas upon [illegible]e "[illegible] of [illegible] America."

ERNO DOHNANYI
one of the greatest living composers and pianists, will tell in a forthcoming Hungarian issue of THE ETUDE many intensely interesting facts about playing Hungarian works.



MME. MARIA CARRERAS
who since the death of Busoni, has been considered the greatest pianist of Italy, gives some wonderful ideas to ETUDE readers upon *"Italian Thoughts on Piano Playing."*

CHARLES M. SCHWAB
America's famous Steel Master, himself for years a professional musician, states to ETUDE readers his vigorous ideas upon the daily need of music for everybody.

MME. YOLAND[illegible] MERO
one of the most [illegible]liant of the fa[illegible] piano virtuose, ETUDE reade[illegible] charming article *"How the Pia[illegible] Played in Hung[illegible]*

The "Etude" Inspires Successful Musical Careers

LEO ORNS[illegible]
Russian piano virtuoso and composer, whose ori[illegible]ity has startled the world of music, states in [illegible] some remarkably practical views on [illegible]

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Friml, Poldini, Mrs. H. H. A. Beach, Roge[illegible] Drdla, Schutt, Lieurance, Drigo and Cadm[illegible] **are a few of the well-known composers wh[illegible] latest works will appear in coming "Etude[illegible]**

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Christmas Music

Suggestions to Help in the Early Selection of Numbers for Church and Sunday School Services

Vocal Solos

932	Angels' Message, The	Clark high	$0.50
3050	Angels' Refrain, The (Violin Obbligato)	Geibel high	.60
221	Angels' Song	Ambrose high	.60
989	Angels' Song	Loud med.	.50
5249	Away in a Manger	Anderson med.	.25
801	Away in a Manger	Lieurance Solo or Duet	.30
528	Beckoning Star	Neidlinger high	.60
1148	Before the Shepherds (Violin or Cello)	Sudds high	.60
488	Bells of Bethlehem	Tracy high	.60
488a	Bells of Bethlehem (Violin Obbligato)	Tracy high	.75
810	Calm on the Listening Ear of Night	Thomson high	.60
623	Christ is Born	Louis med.	.40
963	Christmas Dawn	Kroeger low	.40
705	Christmas Morn	Wooler high	.60
760	Christmas Night	Minetti high	.50
035	Christmas Pastoral	Pontius low	.50
346	Christmas Song	Adam med.	.25
986	Come and Worship	Dressler med.	.50
718	Dawn of Hope	Shelley high	.60
869	Gift, The	Behrend med.	.30
066	Gloria in Excelsis	Geibel med.	.50
543	Glorious Morn	Neidlinger high	.60
401	Glory to God	Edwards high	.80
230	Glory to God	Stults high	.60
708	Glory to God	Wolcott low	.50
330	Glory to God	Rotoli high	.75
234	Hail to the King	Burleigh high	.75
702	Heralds of Heaven (Violin Obbligato)	Schnecker high	.60
359	Holy Night	Gruber	.30
387	(O) Holy Child of Bethlehem	Stults high	.50
789	Immanuel	Bochau high	.60
048	In Old Judea (Violin Obbligato)	Geibel high	.60
246	It Came Upon the Midnight Clear	Lansing high	.60
150	Little Christmas Song (Duet for Sop. and Bar.)	Berger	.20
348	Lord of the Ages, The	Holt high	.60
994	My Guiding Star	Wrightson med.	.40
310	Nation's Adore	Shelley high	.50
636	Nazareth (Bass Clef)	Gounod low	.50
949	New Born King, The	Ambrose high	.45
570	(O) Night Divine	Jordan high	.50
437	Our Saviour and King	Brackett high	.50
583	Prince of Humanity	Neidlinger high	.60
797	Ring, Ye Merry Chimes	Delafield high	.30
729	Saviour Christ	Bird high	.60
067	Shepherds in the Fields Abiding	Barnes high	.60
527	Sing, O Sing	Risher med.	.50
068	Sleep Sweetly, Babe of Bethlehem (Violin Obbligato)	Geibel low	.60
232	Song of Bethlehem	Minetti high	.60
900	Song That Will Live Forever	Petrie med.	.60
526	Song the Angels Sang	Stults med.	.50
331	Star of Bethlehem	Flogsted med.	.50
132	Star of Peace	Parker high	.60
330	There Were Shepherds (Violin ad lib.)	Stoughton high	.75
950	Undimmed Star of Bethlehem	Neidlinger high	.60
338	Wake and Sing	Salter high	.60
434	When Heaven Sang to Earth	Parker high	.75
708	While Shepherds	Gilchrist high	.60
015	While Shepherds Watched	Jordan med.	.40
345	Wondrous Story	Lemmel med.	.60
226	Wondrous Story, The	Stults high	.60

The asterisk (*) denotes songs published in more than one

Anthems

15670	Adeste Fidelis (O, Come All Ye Faithful)	Reading	$0.12
15678	Adore and Be Still (Violin ad lib.)	Gounod	.12
10528	And Thou Bethlehem	Chaffin	.10
15570	Angelic Message	Stults	.12
15681	Angels from the Realms of Glory	Stults	.12
15624	Arise, Shine	Maker	.08
10672	Arise, Shine	Roberts	.12
10964	As With Gladness Men of Old (Women's Voices)	Berwald	.12
15668	Behold! I Bring You	Sheppard	.08
15783	Behold the Days Come	Woodward	.08
10975	Bethlehem *	Morrison	.12
6012	Break Forth Into Joy	Berridge	.16
10581	Break Forth Into Joy	Harris	.12
6278	Bright and Joyful	Williams	.15
10588	Brightest and Best	Little	.10
10512	Calm on the Listening	Bridge	.12
15741	Calm on the Listening	Stults	.12
10141	Christ the Lord	Dressler	.15
20472	Christians Awake	Norwood Dale	.12
10974	Christians, Awake	Meyer	.12
10746	Christians, Awake	Stults	.15
20246	Christmas Carol	Halter	.08
20369	Christmas Night	Adam	.06
5981	Come and Worship	Dressler	.15
15740	Come Hither, Ye Faithful	Morrison	.12
10871	Come Hither, Ye Faithful	Stults	.12
10462	Coming of the King, The	Stults	.15
20251	Constant Christmas (Carol Anthem)	Beach	.15
10677	Dawn of Hope	Shelley	.15
20105	Emmanuel	Dale	.12
5985	First Christmas Morn	Newton	.12
5980	For Unto You	Trowbridge	.15
10305	Glory to God	Eastham	.05
20400	Glory to God, "Messiah"	G. F. Handel	.06
6079	Glory to God	Rotoli	.20
10756	Glory to God	Stults	.12
20111	Hail Messias King	Pearsall-Nevin	.12
10453	Hail to the Lord's Anointed	Stults	.15
20112	Hark the Herald Angels	Stults	.12
10627	Hark! What Mean Those Holy Voices	Neidlinger	.15
10196	He Shall Be Great	Lansing	.15
20103	He Shall Be Great	Stults	.12
10470	Holy Night	Mueller	.10
10468	Holy Night (Women's Voices)	Adam-Warhurst	.05
15564	In Bethlehem a King is Born	Berwald	.12
20248	It Came Upon the Midnight Clear	Baines	.12
10354	It Came Upon the Midnight Clear	Berwald	.06
15677	It Came Upon the Midnight Clear	McGrath	.08
10600	Jesus Christ To-day is Born	Marzo	.15
10909	Joy to the World!	Stults	.12
10228	Joy to the World!	Berwald	.15
20423	Joyful Christmas Song, A	F. A. Gevaert	.12
20424	Legend, "Child Jesus Made a Garden"	Tschaikowsky-Bliss	.08
10355	Light of Life	Brackett	.15
20419	Lo, How a Rose	M. Praetorius	.05
20387	Lord Said, The	Orem	.12
10137	Message of Christmas	Lansing	.15
10137	Message of Christmas	Lansing	.15
10197	Message of the Bells	Blount	.15
20382	Mortals Awake	Berwald	.15
20232	Nazareth	Gounod	.12
10374	Nazareth (Women's Voices)	Gounod-Warhurst	.10
10747	New-Born King, The	Morrison	.15
10965	O Little Town of Bethlehem	Stults	.12
10952	O Thou That Tellest	Pierce	.15
10748	Of the Father's Love	Dale	.15
20321	Old French Christmas Carol (Men's Voices)	Gevaert-Smith	.08
20104	O Zion, that Bringest Good Tidings	Morrison	.12
20235	Send Out the Glad Tidings	Stults	.12
10352	Shepherds O'er Their Flocks	Dressler	.10
10449	Shout the Glad Tidings	Brackett	.15
10463	Shout the Glad Tidings	Morrison	.15
10099	Shout the Glad Tidings	Rockwell	.15
10720	Silent Night (Men's Voices)	Gruber-Camp	.05
15557	Sing, O Heavens	Clark	.12
10146	Sing, O Heavens	Grant	.15
10304	Sing, O Heavens	Handel-Eastham	.05

Anthems

15729	Sing, O Heavens	Schuler	.15
6208	Sing, O Heavens	Solly	.15
15568	Sing, O Heavens	Stults	.12
6	Sing, O Heavens	Tours	.05
15796	Sing, O Sing this Blessed Morn and The Christmas Tree	Grieg-Norden	.10
15680	Sleep, Little Babe	Stults	.08
15571	Song of the Angels, The	Morrison	.12
15704	Song of the Angels, The	Upham	.12
20422	Sleep of the Child Jesus, The	F. A. Gavaert	.05
10364	Stars All Bright	Spence	.05
10182	There Were in the Same Country	Bohannan	.15
10604	There Were Shepherds	Marks	.15
10461	There Were Shepherds	Staton	.15
10353	There Were Shepherds	Stults	.15
15683	Watchful Shepherds, The	Dale	.12
10207	We Have Seen His Star	Clare	.10
20358	We Have Seen His Star in the East (Men's Voices)	Simper-Bliss	.06
20495	We Worship Him	August Halter	.12
10218	What Sounds are Those?	Bird	.15
10524	When Christ Was Born	Chaffin	.20
23	While Shepherds	Best	.05
10507	While Shepherds	Burleigh	.20
6064	While Shepherds	Goodrich	.15
10577	While Shepherds	Holden	.12
10356	While Shepherds	Morrison	.15
10656	While Shepherds	Percippe	.12
10872	Wondrous Story, The	Stults	.12

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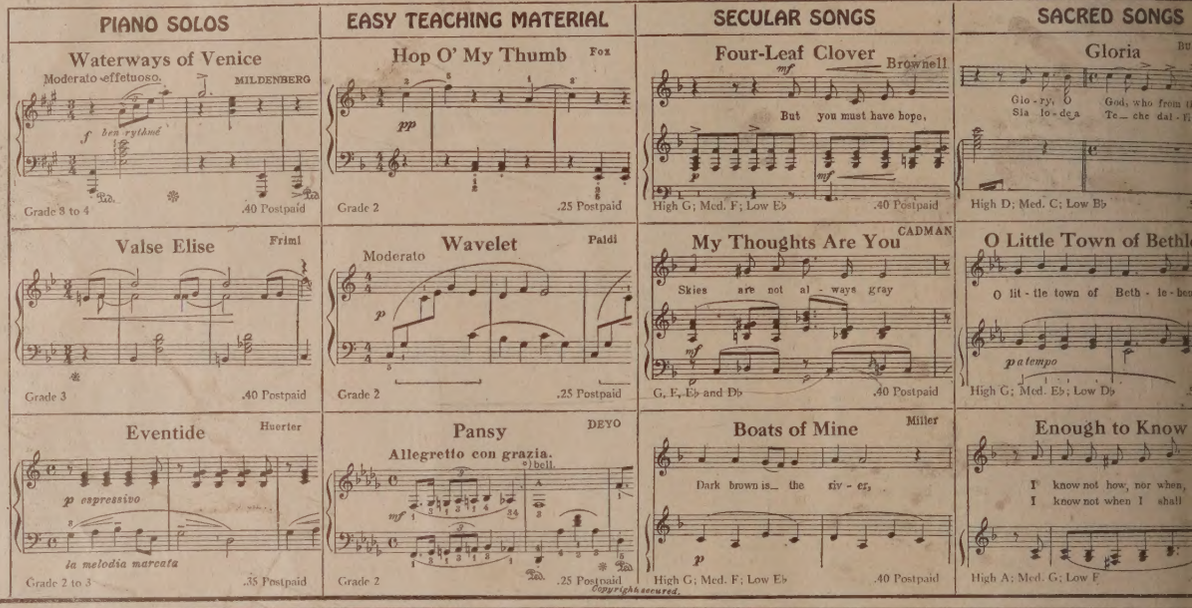

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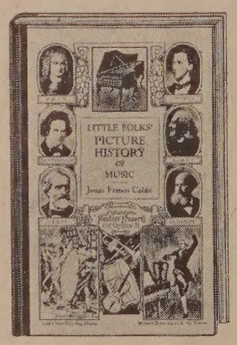

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The Etude

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Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLIII. No. 10 OCTOBER, 1925

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
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Printed in the United States of America

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THEODORE PRESSER CO., Publishers,
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The World of Music

Marching Through Georgia" has popular at recent "Community Sings" re the Royal Exchange in London. So it t have been a happy inspiration which ght Longfellow to say of music that it is e universal language of mankind."

he $100 Prize offered by the Swift and pany Male Chorus for the best setting he poem, "Blest Pair of Sirens," by John on, has been awarded to Gustav Mehner, reve City, Pennsylvania. Mr. Mehner has ral times received "honorable mention" in ious competitions for this prize.

n Endowment of £25,000 (nearly 5,000) for the choirboys has been received Liverpool Cathedral from Mrs. Marke d, of Deal, Kent. Mrs. Wood has given £3,000 towards the endowment of the tant-organist fund.

New Stadium on the Campus of New York University is to be erected ready for the next summer's season of the in Franko Goldman concerts. The Sta- is to be so constructed that it may be red in case of rain. Mrs. Daniel Guggen- and Mr. and Mrs. Murray Guggenheim chief sponsors of the enterprise.

rs. Edward A. Deeds, of Dayton, Ohio, tdy well known for her liberal patronage pera, has been appointed by Mrs. Edgar man Kelley, president of the National ration of Music Clubs, to be the chairman he American opera activities of that or- zation.

he London Foundling Hospital, e Handel played the organ, and to which ter gave an organ, which still may be seen , as well as the manuscript score of the ssiah," has recently been sold for $8,250,- and will be removed to the country.

ompositions Copyrighted in Great ain and Ireland must now have a sep- e copyright for Ireland, by a recent law ed by the Dail Eiram. Application must ade to the Irish Free State, and present ers of copyrights may have them regis- in the Free State by application to the strial and Commercial Property Registra- Office and payment of the required fee. ication must be accompanied by a copy he British copyright.

he "Grand Prix de Rome" has been ded to M. Louis Fourestier, a student of Paris Conservatoire, member of the staff *Monde Musical*, and a soldier at the front g the entire progress of the World War. prize was awarded for his cantata, "La d'Adonis" (The Death of Adonis).

torino Respighi, the distinguished an composer and teacher, has resigned his ion as director of the Liceo Musicale di a Cecilia of Rome.

heodore Spiering, eminent violinist, uctor, teacher and ensemblist, died August n Munich, as the result of an operation. in St. Louis in 1871, he was largely edu- d in the United States. Professionally he won an enviable place as teacher of his ument, leader of the Spiering String Quar- concertmaster of the Theodore Thomas estra and, later, of the New York Phil- onic Orchestra, under Gustav Mahler. spring he was appointed conductor of the land (Oregon) Symphony Orchestra.

enry Hadley, Howard Brockway A. Walter Kramer have consented to as a jury to examine manuscripts sub- ed for the $1,000 prize offered by the h Shore Festival Association for the best estral composition submitted for its 1926 petition and Festival.

a Naissance de la Lyre (The Birth he Lyre)," by Albert Roussel, had its ere at the Paris Opera on July 1. It uded on the old Greek legend of Hermes Apollo; and the present work has been ibed as "neither opera nor ballet, nor yet xture of both. It combines speech unac- anied by music, declamation with orches- support, singing and ballet. The ballet ly dances, but also sings; and this inno- n of a singing ballet (or dancing chorus) amazingly successful, despite the technical ems involved."

A Pacific Coast Academy of Singers was instituted at a dinner organized with this purpose in view, at San Francisco, on July 17th. A code of ethics was framed, to promote the best interests of teachers and students of singing; to lend dignity to vocal pedagogy, and to discourage misrepresentation and charlatanism.

A. Baldwin Sloane, composer of the once-popular operetta, "Jack and the Beanstalk," and several other successes, including "Lady Teazle," written for Lillian Russell and founded on *The School for Scandal*, died recently leaving an estate of but one hundred dollars.

A Brahms Festival is announced for next May at Heidelberg. The Brahms Society will participate, and Wilhelm Furtwängler is to conduct.

A Xaver Scharwenka Memorial, to stand on the site of his entombment, is being planned, and a fund for that purpose is being raised by a committee of prominent musicians.

The Shanghai (China) Municipal Orchestra, with Mario Paci and A. Foa as conductors, closed its regular season late in June. Through the summer it gave two programs each week, at the race course and in the Public Gardens.

Charles W. Clark, internationally known as a baritone singer and a leading vocal teacher of Chicago, died suddenly of heart disease while sitting in the Parkway Theater of Chicago, on August 3. Trained by F. W. Root, of Chicago, and Georg Henschel, of London, he made his debut with the Theodore Thomas Orchestra in 1897, became very popular as a concert and oratorio singer in England, and was the first American to sing for the Paris Conservatoire.

Chinese Opera, with native interpretative artists, is now a permanent institution in Boston, New York and several western cities; and it is soon to be tried in Chicago.

Ballet is enjoying a renaissance in London; and *The Musical Standard* says editorially that "It is a wonder more composers do not turn to writing effective one-act operas and music for modern ballets: the *short* things of life are by no means the least beautiful."

The Carnegie United Kingdom Trust, having regard to the past work of the Liverpool Repertory Opera Company, has offered the sum of twenty-five hundred dollars for the continuance of the work on similar lines next season. Will the similar funds of America take notice?

Japan offers a new field for the concert artist to conquer. Both Kreisler and Edward Johnson have made late successes there, while it is but a few years since Mme. Schumann-Heink pioneered artistically in the Orient.

The Gewandhaus Concerts of Leipzig will this season, for the first time in their history, include two appearances of a visiting organization, the Saxonian State Orchestra.

The Carl Rosa Opera Company late in July closed a season of forty-eight weeks in the British provinces and London, the demand being so strong in London that their intended season had to be extended three weeks. This has for many years been the premiere company of the world singing Grand Opera in English; and its success proves that there is a real demand for this art when well done and at popular prices.

The "Pichetone" is a new musical instrument, reported to have been invented by S. Gilev, a Russian musician, and which he hopes will replace the piano. Much smaller in size, its tone is said to exceed the volume of that of the piano. Operated by the regulation keyboard, instead of strings, there is a comb-like arrangement, while the hammers are replaced by tiny pincers which grasp the comb when notes are struck.

The St. Louis Municipal Opera made new records this summer. In the first week thirty-five thousand persons attended; while in the second week thirty thousand dollars were taken in from fifty thousand attendants.

The Covent Garden Deficit of $40,000 on its season of International Opera seems but a mere bagatelle when one thinks of the almost half a million which the guarantors of the Chicago Civic Opera Company had to "pull from their jeans" in order to balance the accounts of this organization for the last year.

Borris M. Morros has been appointed conductor of the Hebrew Opera Company of Jerusalem, where ancient and modern grand opera classics are produced in Hebrew. He will also be director of the Palestine Conservatory.

Jenö Hubay, eminent Hungarian violinist, teacher and composer, died at his home, at Locz in Czecho-Slovakia, on July 13. Popular throughout Europe as a concert artist, and as the leader of a famous string quartet, among his many compositions were four violin concertos, a sonata for violin and piano, two symphonies and four operas, of which "The Violin Maker of Cremona" was the best known.

The Lillian Nordica Memorial Dormitory for Women of the American Operatic and Allied Arts Foundation, had ground broken for its erection, on August 5, by Otto H. Kahn, chairman of the advisory board. This was the initial step in a $20,000,000 real estate development, half the profits of which will be given to the institute, to which has been allotted three hundred acres for a campus.

The Bayreuth Festival opened on July 22 with a performance of "Die Meistersinger." Is this very human *comedy* to displace the grandiloquent musical and dramatic rhetoric of the rulers of Walhalla?

"The Messiah," with a chorus of one thousand voices, was sung on the evening of July 25 as a feature of the annual music festival of the Chautauqua Assembly, at Chautauqua, New York.

A Prize of Two Thousand Marks is offered by the Hoch Conservatory, of Frankfort, Germany, for a chamber music composition. Works must be submitted before December 31, 1925; and the competition is open to all nationalities.

The Fortieth Anniversary of Alessandro Vessella as conductor of the Municipal Band, of Rome, was celebrated by a gala concert on July 4, in the Augusteum. This is the organization which the conductor has developed to the point where it many times has been described as a symphony orchestra of wind instruments; and on this auspicious occasion two of the numbers were the *Death and Transfiguration*, of Strauss, and the *Good Friday Spell* from "Parsifal."

Orville Harrold, formerly a prominent tenor of the Metropolitan Opera Company, and his daughter, Patti, soprano, have been engaged for leading rôles in the New York production of "Spring and Autumn," which will open its season on October 5.

Free Civic Opera made its historical beginning by a gala performance of Verdi's "Aida" in the great out-of-door spaces of Ebbet's Field, Brooklyn, on the evening of August 1. An audience of thirty thousand applauded an inspiring production in which, for the triumphal return of *Rhadames*, the procession was featured by camels, elephants and sixty horses. Well-known artists interpreted the leading rôles. 70,000 people, by police estimates, undertook to hear the final performance on the evening of August 8. Gounod's "Faust" was the opera of the evening, with Henri Scott as *Mephistopheles*, Bianca Saroya as *Marguerite* and Judson House as *Faust*.

Julian Krein, a Russian boy of twelve and scion of a musical family, is astonishing Moscow by his playing of the piano.

Dr. J. Fred Wolle, director of the famous Bach Choir, of Bethlehem, Pennsylvania, received on June 16 the degree of LL.D. from Princeton University, which is said to have been the first time that Princeton has thus honored a musician.

Mendelssohn's Wedding March was recently "tabooed" at the nuptials of a New York organist, because it "celebrates the marriage of a mischievous goblin." This couple seemed unwilling to risk the voyage with a "jinx" aboard, even one so seasoned as a pilot.

A Guitar Conservatory, devoted entirely to the teaching of this instrument, has been opened in Madrid, Spain. At an April recital in the concert room, Nanclares, violinist, and Esquembre, guitarist, performed with great success the six sonatas for violin and guitar, by Paganini.

An Opera "Laboratory" (shop and warehouse) is being built for the Chicago Civic Opera Company at an expense of $800,000. So far as known, it is the first of its kind in the world. In it will be designed, executed and preserved all the stage settings, scenery, costumes and all mechanical details for the production of the repertoire of the company, it having a capacity for the entire equipment for some one hundred and ten operas.

(*Continued on page 751*)

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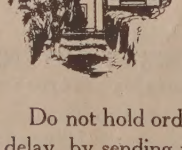

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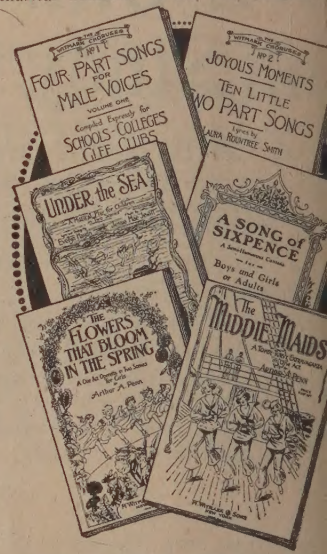

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THE ETUDE

OCTOBER, 1925 | Single Copies 25 Cents | VOL. XLIII, No. 10

Klaviermässig

WITH the directness peculiar to the tongue, the German word *Klaviermässig* (meaning a piece of music especially adapted to the playing characteristics of the piano) has a wider connotation than is at first evident.

Not all good music is good piano music.

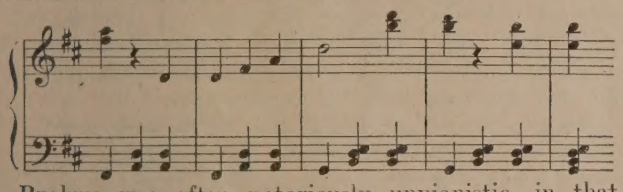
There are certain types of music peculiarly adapted to the voice, to the violin, to the organ, to the orchestra.

In the study of score reading, the editor was obliged for a considerable time to play Palestrina Masses from four clefs. However beautiful these compositions are for the voice (and few more gorgeous choral effects have been achieved than those of Palestrina) they lose miserably when played on the piano. Played by a string quartet they would sound far better. Likewise, the lovely piece of Russo-French *bizarrerie*, the *Bird of Fire* of Stravinsky, when played upon the piano sounds in many passages as though some keyboard *blaguer* were improvising nonsense.

The truth is that many of the masters knew music thoroughly but did not comprehend the soul of the piano nor the possibilities of the instrument. Even Schubert, who rose to great pianistic moments, often permitted his pen to put down passages that are far better adapted to some other instrument.

The most *pianomässig* of all composers is unquestionably Chopin. His very soul was pianistic. He knew the instrument as few others have even commenced to know it. In other ways, Beethoven, Weber, Mendelssohn, Schumann, Grieg, Moszkowski, Rachmaninoff, Paderewski, Schütt, Poldini, Debussy, Ravel, Arensky, Sgambati, Albeniz, Chaminade, Godard, Percy Grainger, Raff, Cyril Scott, Ethelbert Nevin and others have spoken through the piano in the language of the piano.

The piano has its limitations; and these should be preciously considered by all who write for the instrument as well as those who play for it. Take, for instance, the following passage from one edition of the Strauss "Blue Danube" Waltz. The low thumping and growling bass is singularly unpianistic. It does not fit the hand and it sounds ineffective.



Brahms was often notoriously unpianistic, in that he asked the human hands to do things which are performable after great effort, but which have limited æsthetic importance, things which would often sound far better if achieved through simpler and more direct artistic means.

Get That Technic!

WE RECENTLY read an English scientific essay, entitled "Modern Psychic Complexes in their Relation to the Egotism of Protracted Adolescence," which being translated into American "journalese," would probably read "Up-to-date brain kinks of overgrown fresh kids."

The writer concealed several rather obvious thoughts behind a barrage of technical syntax. Among other things, however, he called attention to the attitude of certain young people who take the stand that great art works are the product of inspiration and that therefore it is futile, even inhibiting, to work for a technic which in a few years may become "old-fashioned."

This stand is both pathetic and absurd. The greatest artists of the world have been the most skilled technicians. It makes no difference whether they have acquired it largely themselves, as, for instance, Wagner, Elgar, Rimsky-Korsakoff, Mrs. H. H. A. Beach, and others, or whether they have acquired it through years of laborious study with other masters—a technic is indispensable.

The great French sculptor, Auguste Rodin, probably the nearest modern approach to Michelangelo, wrote:

> "*No sudden inspiration can replace the long toil which is indispensable to give the eyes a true knowledge of form and of proportion and to render the hand obedient to the commands of feeling.*"

Therefore, our advice to young people in the study period, between the ages of six and sixty, is:

Get that technic!

Strive for it, struggle for it, work for it, pray for it, fight for it; never be satisfied until you have developed it to the highest degree.

Then you will be ready for inspiration!

Musical Patent Medicines

THE DAY of the patent medicine ended as it should in a dismal fog of ignorance and haze of credulity.

There are still fakirs who shout their worthless cure-alls from the housetops. Organized effort upon the part of physicians has served to educate the public so that there are fewer people now who are willing to pay two dollars for five cents' worth of chalk, peppermint and cayenne pepper mixed with pump-water and labled " The Elixir of Immortality."

Coöperating with the doctors have been the newspapers, periodicals and the reputable advertisers of America. The paper that published "unethical" advertisements immediately lost caste and there are few publications that could afford to become pariahs.

Music has not escaped its "patent medicines." We have known of dozens of miraculous methods, the main purpose of which has been to escape work. Anything that would promise results in incredibly short time was tried by the old army of natural-born loafers who expect success to be dumped upon them from the cornucopia of fortune.

In music the great element is growth—steady, substantial, regular growth. Unfortunately it often happens that the same farmer's daughter, who would laugh at the advertisement, "Feed Your Calf our Magna- Giant Pills, and It Will Grow into a Cow in Four Weeks," will actually sign a coupon and send in to the fakir who advertises, "Learn the Piano in Four Weeks. Success Guaranteed."

The average beginner who can get through with a good elementary book, such as the "Beginner's Book" in three months is doing unusually well. That of course is the mere beginning—the first step. Some unusually bright pupils, by dint of great natural talents and a great deal of keyboard activity, are able to play surprisingly well after one year's instruction.

Some of the old-fashioned piano methods seem longer, and there are admittedly very superior Graded Courses upon the market, which, by cutting out waste, do shorten the course of progress. THE ETUDE and its founder have made a life work of this.

In the long run, however, the pupil has to travel just so many miles to reach the goal. There is no patent method which will do away with work.

Royal Favor

Ignace Jan Paderewski, former Premier of Poland, has recently been knighted by King George, a worthy distinction for many philanthropies bestowed by the famous pianist upon British military enterprises. According to report he will not employ his title "Sir," but prefers to struggle through life with the fame that he has attached to his name, sans alphabetical additions. "Sir Ignace" sounds almost as unusual as "Dr. Napoleon Buonaparte," "Professor George Washington," "Honorable Ralph Waldo Emerson." When one is really great, titles become ridiculous.

Royal favor to-day and royal favor three centuries ago are two quite different things. Note the particular cringe that Henry Purcell adopted when he dared to think of honoring his King by dedicating his Sonatas of III Parts to his ruler.

> "To the King. May it please yor Majty. I had not assum'd the confidence of laying ye following Compositions at your Sacred feet; but that (as they are the immediate Results of your Majesties Royall favour, and benignity to me which have made me what I am), so, I am constrain'd to hope, I may presume, amongst Others of your Majesties over-oblig'd and altogether undeserving Subjects, that your Majty will with your accustom'd Clemency, Vouchsafe to Pardon the best endeavours of yor Majties Most Humble and Obedient Subject and Servant,
>
> "H. Purcell."

Superb Teaching Fields

American teachers have an exceptional field. Our American children are remarkable in many ways. Miss Mary McSkimmon, the recently elected president of the National Educational Association, expressed her opinions upon American Children, to *The Boston Traveler*. Her optimistic outlook, after a lifetime spent in teaching in Massachusetts, makes a very cheery prospect for those teachers of music who have to work in the same field. Miss McSkimmon said:

"A few years ago the spoiled American child was the theme of many a caustic pen, native and foreign. To-day the little children seem to go along their happy way serenely, most of them intelligently brought up by their mothers, all of them highly approved of by their fathers. With much more freedom than children of other nations, they are frank and winsome. No one can honestly call them spoiled.

"As to the school children, all experienced teachers will agree that they were never so easily controlled as now. They are good comrades with each other, consider their teacher to be their friend, and are proud of the honor of their school. The judges of the juvenile courts in well ordered communities throughout the state will tell you of the vast improvement in the behavior of the children of to-day. In whole school systems, truancy, the mother of mischief, is about unknown. The policeman is rare who does not speak with pride of the fine boys and girls on his beat, even if he has to admit that they are too daring in the face of the perils at street crossings. The school children are better behaved than their fathers were.

"As for the older boys and girls, they are as unspoiled as we will allow them to be. Parents who in their own youth lived frugally, worked hard, saved thriftily, and denied themselves the self-indulgence that weakens and debases, will not let their children, through these methods, earn that same best gift of enduring character. They pamper their sons and daughters with the gratification of every wish. Unearned luxury degrades youth by destroying all incentive for endeavor. If the young people are spoiled, it is we who are to blame. We who know too well the power of suggestion surround them with abundant suggestion to evil. If we were as shocked at the bad film as we think we are, it could be put out of commission by simply refusing to pay to see it.

"We cannot choose what laws we will obey—liquor, speeding, gambling—and then expect our young people to set us a good example by obeying them all. When we clean up our own lives, these young folks will have the chance to be what they were born to be, not only unspoiled, but the material out of which a new world will be made, and the best one that this old earth has ever seen."

Chopin on Mammoth's Tusks

The *Piano Trade Magazine*, in an interesting article upon the ivory used in making piano keys, states that while the best ivory is that which is cut from the tusks of African elephants, substitutes of all kinds are also used.

One peculiar substitute, according to this report, came through the importation of some mammoth tusks that had been unearthed in Siberia. These tusks were believed to have been buried for some 50,000 years. There are reports that mammoths have been cut out of the ice in the far north in such a marvelous state of preservation that smaller animals have eaten their flesh. Certainly the ivory has been well preserved.

These mammoth tusk piano keys were sold to dealers in America; and it is possible that some who read this article may play upon this ivory which roamed the tropical North Pole ages ago. It is certainly a far call from the Arctic Jungles to a Chopin *Berceuse*.

An Epoch-Making Advance

For years The Etude has advocated in strongest terms the great value of the sound-reproducing machines in musical education. There can be no question but that the impetus these remarkable inventions have given to the art has had much to do with the enormous interest in music study at the present day.

Our readers, however, will unquestionably be amazed by the recent improvements which have been discovered, most of which will be on the market in a very short time.

The improvements are so radical and so extraordinary that they represent an advance over the present sound-reproducing machines as great as the present instrument is over the old-fashioned cylinder machine.

Electrical recording and electrical reproduction, intensifying and clarifying the tone remarkably and pointing to the possibility of much longer and finer records, represents one stage of advancement. The principle is similar to that introduced with radio tubes. The difference is startling.

Another extraordinary discovery is purely acoustical and is based upon what is known as "matched impedence" whereby the impediments are removed scientifically, admitting astonishing increase in volume, compass and accuracy.

These inventions open the door to a new art. They are so radical that the recording laboratories will make over thousands of records which were considered the superlative effort of the manufacturers only a few months ago.

Old records played on the new machines are vastly improved and the new machines will play old records, but the lovers of good music will hardly be content until they have investigated the field and heard the almost unbelievable results of the new machines with the new records.

Our experience has shown that the talking machine and the radio increase the demand for better musical instruction. Teachers should rejoice in this, as these new machines, combined with the radio, offer the music student of the private teacher in the small town even greater advantages in some ways than the wealthy pupil in the metropolis could secure only a few years ago.

This great advance points to a new art in recording and in reproducing, a revolution in the industry, as well as enormous improvement in the facilities for musical education.

A Year of Musical Prosperity

Everywhere there are indications of enormous prosperity in the musical field. The demand for musical instruction never was greater. It is clearly indicated that teachers and performers who really have worthy services to offer to mankind await a glorious harvest of opportunity. We, of The Etude, are especially grateful to our thousands of friends who have been helping to make our circulation climb higher and higher every month.

Talks on Playing the Piano

Written Expressly for "The Etude"

By ISIDOR PHILIPP

Professor of Pianoforte Playing at the Paris Conservatoire

(Translated from the French by F. L. T. Seabury)

DURING the thirty years and more that I have been teaching I have observed a large number of pupils whose complexity of temperament and nature, types of intelligence or of incompetency, given me much material for study. According his experience new light and ideas have over-med me.

e eminent masters with whom I have had the good me to associate, Georges Mathias, Theodor Ritter, hen Heller and Saint-Saëns, have shown me that the od of teaching is constantly modified according to ge, hand, talent and enthusiasm of the pupil. I try nd a way of obtaining the best results in the short-pace of time. Virtuosity can thus become a means xpression instead of being the chief aim of pianistic es. Persistent effort should give artistic results ortionate to the care taken. An appeal should be to the pupil's intelligence and reason, to induce to work with the brain more than with the fingers, ake him think and concentrate. He must be made nderstand that it is not the *quantity* but the ity of the work which counts; that mere nanical work, without thought, is useless. ve all, he must be shown *how to work*. And this that I shall endeavor to explain here. iously, I do not pretend to say every-g, nor eloquently at that, but I hope thing new will be found in the following

fter the technic of the piano has been mas-l, the pianist has another difficulty before interpretation. If one's technic has been d by intelligent and persistent work, talent is insufficient—it will result in artistic in-etation which is the union of thought, ment, taste, simplicity and knowledge. But, nterpret *well*, the fingers must be prepared ay any difficulty that appears on the pages ncient or modern works.

is a small matter just to play *notes* cor-y; but one needs to be enough of a virtu-o master the hardest technical problem and nterpret the composer's thought. The pos-on of a brilliant technic does not entitle o be called an artist; but in order to inter-artistically, this technic is absolutely indis-ible.

ISIDOR PHILIPP

The Piano's Efficiency

HE PIANO is the only instrument on which can be produced at the same time melody, harmony, honic problems and the most complicated passages, it is, withal, the favorite instrument of the great ers. The pianist then should be the instru-alist who interprets with the utmost purity, with reatest completeness. But this, alas, is not the case. nists—a Kreisler, a Thibaud, a Huberman, a Hei-and still others, play religiously what the com-wrote; but pianists, for the most part at least, do the opposite. The composer is nothing to them. pianist permits himself every liberty. I often ask if, why? I suppose pianists are so accustomed to ng alone that they have a tendency to exaggerate, to exhibit too often, what even beginners—with a mption rather naive, call their *personality*. To this frequently add gestures, movements of the body, ex-rated and grotesque antics. One might wish that "small fry", who never seem to realize the short-of life, could be more simple and modest.

e piano is not in itself a singing instrument. Its , compared with the *legato* of the voice or violin, example, is merely approximate. Nevertheless, a t and expressive interpretation of the melodic part ds solely upon a beautiful *legato*. One should come ar to the *legato* of the violin or voice as possible. a mistake to believe that the quality of the tone ds upon the perfection of the instrument one plays. Each artist has a tone-quality of his own. No one nate enough to have heard Anton Rubinstein or i could ever forget the extraordinary tone-colors these artists of genius drew from their instru-Listen to a Paderewski, a Rosenthal, a Hofmann, a Ganz, and you will notice immediately the marked difference in the tone-quality of these masters of the piano.

Everything plays an important part in the quality of tone obtained by an artist, such as suppleness of the arms, freedom of movement, conformation of the hands, pliability of the skin, finger-tips thick or thin, and the reflective or impulsive temperament of the artist. Gradation, variety of tone, is one of the greatest difficulties of the piano. In spite of every natural ability—suppleness of arms, perfect hands and strong fingers—it is work after all, *meticulous work*, that will develop the quality which alone gives the infinite shadings necessary to all musical expression. One does not always have perfect instruments at one's disposal, so the problem is to produce a beautiful tone from an instrument which hinders the performer with too heavy or too light a touch (action) or by a general lack of mechanical responsiveness. The pianist should be skilful enough to modify his execution instantly. This is not possible on all keyboards, however; but a good instrument responds easily to the most delicate pressure of the fingers.

One should be able to vary the accents indefinitely to obtain every contrast in shading, and to go with equal ease from the most powerful fortissimo to the most mysterious pianissimo.

The quality of tone is modified, then, by the controlled action of the fingers. It can be energetic or mild. Naturally, too, a hand that is short and thick or one that is long and slender, a bony or a coarse hand, are all quite different. No two hands will produce the same tone, but even a bad hand can be improved and refined by careful observation and intensive, concentrated work. Do not expect of the piano more than it can give. Our modern instruments have remarkable resources and are satisfactory for large halls. To play louder than one should is to mar the carrying quality of the tone.

There is no difference in the sound of a *single tone* on the piano whether it is played by a child or a great artist, since by itself it expresses nothing. It is in the relation of one tone to another that the pianist should seek and find expression and nuance. At the piano we must prepare the tone before making it, and that is the great art of the pianist. Once the tone is made, all the movements of the body, hand or arm, cannot change it. On all the other instruments, except the organ, a tone can be altered as soon as made, and it is this modification which is interesting since it instantly permits of expressive shading.

Tone.

The quality most desirable in a piano is tone. Tone should be worked for from the first and the pupil must listeen attentively for it. Why does one play harshly or unmusically? The answer is easy to give: Because one practices that way. It is better to practice *piano*, or at the most, *mezzo-forte*. The articulation should be firm without being forced, the fingers playing on the soft part of the tips. An excellent result will be noticed at once. The tone will improve and have a singing quality. The manner of teaching should be modified, I repeat, according to the age, talent and hand of the pupil. The difficulties are not the same for all. One hand will execute naturally the trill or the double-notes, which costs another much trouble. (Field, for example, never could trill rapidly in spite of every effort.) But by slow work, thought, concentration, listening to one's self, the tone one gets from the piano may always be improved.

Too much stress cannot be laid upon the usefulness, the necessity *of slow work*. The greatest masters agree on this. Georges Mathias told me that Chopin required his pupils to practice from the first slowly and legato, with very full tone, almost loud.

Heller and Saint-Saens Say, "Slow!"

STEPHEN HELLER gave me a rather striking motto—"Practice very slow—progress very fast;" and Saint-Saëns also said, in the humorous way he had of expressing himself, "One must practice slowly, then more slowly and finally very slowly."

Never become impatient over the necessity for very slow study; for confidence, so indispensable, and accuracy, are acquired only by slow practice, thought and intelligence.

This slow work, which I recommend, requires constant attention to the touch, upon which tone-quality depends. So then, instead of forming the habit of rapid playing, it is better to train one's self to play slowly. It is the only efficient way to progress.

Know what is to be done before beginning to practice. Think first, play afterwards. The work of the brain should precede that of the fingers and never cease to direct and control them. "One-fourth finger-work, three-fourths brain."

A technical problem practiced intelligently, with useful variations, with rhythms which change the place of the accent, thereby strengthening each finger with different dynamic degrees, bring prompt results and definite progress.

The proper use of the pedal is very important for tonal effects. It reinforces the tone and gives it brilliance, breadth and fulness as well as sweetness, charm and grace. On the contrary, the wrong use of the pedal has a most deplorable effect in destroying all clarity, and by confusing harmony and the melodic design.

The pedal has been called the soul of the piano. There is considerable truth in this. The pedal helps to overcome the natural dryness of the piano-tone. The use of the so-called loud (or damper) pedal alone, the soft pedal (*una corda*) alone, or both together, multiplies the nuances that a talented player may obtain from the piano.

The good use of the pedal depends upon the sensitiveness of the ear, the taste and the soul of the artist. It can be generally said that, when the playing is not clear there is too much pedal. The use of the pedal is so closely connected with the work interpreted, with the personality of the performer and the perfection of the instrument, that it is difficult to give absolute rules. A number of books have been written on how to use the pedal; but these theories are upset at the first experience on the concert stage. However, no matter how it is used, it must never become a "coche-misere"—to conceal one's shortcomings.

Advice and Observations

THE FIRST STEP toward becoming a musicianly pianist is to realize fully that progress can come only little by little, that everything must be done as perfectly as possible, that mind and muscle must coördinate, that thought should precede action, that a purely mechanical repetition of a passage fatigues with results, and that one's aim should be to make the greatest progress with the least effort.

It is a familiar expression that technic is but a means

to an end. Everyone admits that; but it is troublesome to acquire this technic, and here is the difficulty.

A good technic is only the beginning, but unfortunately, many persons consider it the end.

The most essential thing is mental work.

Mozart said, "I do not aim to be original, and to describe my style would be very trying." But to-day, the most insignificant pianist takes impertinent liberties with the works of the masters, hoping thereby to appear original.

One's style should be correct, natural and simple, and should follow faithfully the nuances and indications of the composer.

Once, when a great pianist had just played Chopin's *Fourth Ballade*, with shadings (agogic and dynamic) of which the composer never dreamed, we spoke of his interpretation which he vigorously defended. But he could not answer me when I asked, "What would you think of a pianist who treated one of your compositions the way you have just treated Chopin's?" Never change the character of a piece by caricaturing it.

One should avoid fatigue, mental or physical, by stopping work as soon as one feels tired.

It is not easy to note the progress made each day; but, after a certain amount of careful practice on a piece, it will be found to go with greater ease, the fingers will be more responsive and the ensemble more spontaneous.

Change for Freshness

THE ETUDES should be changed frequently. Something new will be found in each one. The skill of the fingers should become more and more noticeable. Concentrate particularly upon the difficulties which appear insurmountable, but after deep study leave them for others, returning to them again later on. I also advise not practicing too continuously on one difficulty. It is better to review it several times the same day.

Always practice the left hand alone, and always try also to bring the playing to a state of absolute accuracy, and to a greater speed than is *actually required*. Everything depends upon the bass. It is never sure nor firm enough.

When learning a new piece first of all read and analyze it without playing it, then read it correctly at the piano. This done, practice each technical or rhythmical problem separately, then in combination, listening to it all with greatest care.

Now begin to memorize. There are three ways: eyes, ears and fingers. I advise writing the passages particularly difficult to recall, from memory, and *away from* the piano. Unity of interpretation will follow easily. Learn to listen to yourself with merciless criticism.

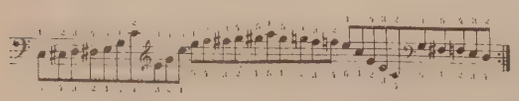
The study of the scales, so necessary to develop velocity and equality, need not be done in a mechanical manner. Playing scales by the hour accomplishes nothing worth while. The use of rhythms will vitalize this study from the start. But above all, take care to practice them with varying shades of tone, going from fortissimo to pianissimo, crescendo in ascending, diminuendo in descending, and so on. The practice of crossing hands (right hand over and under) is very useful also. Practicing the repetition of two, three or four notes with fingers lifted high (also legato, then legatissimo), will give excellent results.

Practice the scales in all the keys with the C-scale fingering and with the regular fingering. Play them very heavily, then very lightly.

Practice in thirds, sixths, tenths, then *forte* in one hand and *piano* in the other, staccato in one and legato in the other. Do not forget the chromatic scale.

Power and Skill Developed

THE POWER and skill of the hands are increased by practicing extensions and contractions in the same exercise. For example:



It is well to give special study to portions of pieces, difficult passages, and so on, so that these parts may be conquered in advance.

A great deal of variety is needed in practicing exercises, and if certain exercises are found to give particularly good results they should be used often. But as soon as one difficulty is overcome the attention should be turned in another direction.

Practice changes in the intensity of tone, tempo, accentuation and rhythm, both hands alike, at first, then in different ways; right hand forte, left hand piano, legato in right, staccato in left and hands crossed when passages permit.

A very soft and slow legato is difficult to do because to play *legato* requires weight, and that is apt to increase the tone. The pressure of the fingers should be strong enough to produce a *legato* effect and yet gentle enough not to make it sound *loud*.

Never practice forte. Everything should be free and supple—the body, shoulders, wrists and hands—only the fingers should be firm.

Stephen Heller has said that the study of a piece should ripen. That is, a piece once learned, when reviewed after a little rest will be played much more freely, and after several such treatments it will go very well indeed.

As to fingering, always *choose* the one that goes best.

Listening to One's Self

I FIRMLY believe that in practicing on an instrument the most difficult thing is to know how to listen to one's self intelligently. What hours have been wasted by pupils who practice without concentration or control!

Seek for the greatest perfection even in the minutest details. So many are satisfied with too little, and practice too often without thinking. Why spend hours practicing difficulties which could be easily mastered?

Some hands readily execute double-notes, others the trill, and still others the scales.

Dwell on the technical problems that give the most trouble and pass by those which come naturally and without effort.

True piano playing is impossible without a perfect technic. It is absolutely necessary to enable one to interpret a work with the perfection it requires.

The best work is done with the brains. This is the secret of the greatest economy of time. A technical problem practiced intelligently—with proper variety, with rhythms that change the accents and so strengthen each finger, with different tonal shading—will soon put one a big step ahead.

To produce a beautiful tone, Thalberg said, one should in a way "knead" the keyboard with a hand of velvet, the touch being felt rather than struck. It is essential to maintain the utmost suppleness in the arms, wrists and fingers.

It is also important to avoid the ridiculous manner and bad taste of playing the bass before the melody, producing all through the piece the effect of continuous syncopation.

It is well to observe moderation in all movements of the body (which should nevertheless have absolute freedom), to maintain perfect repose in the arms and hands (which should always be supple), never to attack the keyboard from a height, to listen to one's self when playing, to be strict, and to know how to criticise one's self. As a rule one works too much with the fingers and not enough with the intelligence.

To play too fast is a capital offense. It is very much harder than you might think not to hurry and not to play fast.

"There are pianists who abuse the pedal so, or rather, they use it with so little logic that their sense of hearing is perverted and they lose all conscience for pure harmony." This was written in 1860!

Change from slow to fast only by degrees, and do it rhythmically.

As speed increases motion decreases. Remember that it often spoils a piece to play it too rapidly, that slow study is indispensable for perfect work, that speed makes for imperfections.

Vary the Tempo!

NOTICE THE TEMPO indicated by the composer. Weingartner says in his "Art of Conducting," there is no slow tempo but requires a more rapid movement in certain passages, to avoid the impression of dragging. Neither is there a *presto* that does not also need a quieter interpretation of in some places to avoid the feeling of hurry.

The metronome is invaluable in establishing the tempo and maintaining it to the end, as well as to regulate any deviation, in increasing or decreasing the speed, however slightly.

Pianists with great technic often allow themselves to be carried away by their facility in rapid playing. This exaggerated speed hinders the music being understood. The ear is assailed by so many different sounds that it cannot distinguish anything. Beethoven said of these pianists: "The speed of their fingers puts to flight their intelligence and feeling." And Mozart said: "It is easier to play fast than slow." But is it a good thing to do? The listeners *see* the piano being played but hear only sounds that mean nothing to them." Does it not seem strange to assert that virtuosity conflicts with the beautiful, when Bach, Beethoven, Mendelssohn, Weber, Schuman, Chopin, Liszt, Brahms, Saint-Saëns wrote particularly for virtuosi? Are there any pages more beautiful than the Etudes of Chopin, or more dazzling than those of Liszt? In the concertos of Saint-Saëns and Brahms, it is virtuosity itself which constitutes the chief beauty, for their rhythmic and melodic charac can be executed only by a virtuoso.

The concertos of Liszt still astonish in our day their audacity, ingenuity and variety. Are they not wo for the virtuosi? And our modern music, is it not w ten for the virtuosi, also?

Never forget the good old English saying: "Wha worth doing, is worth doing well."

Inspirational Moments

With Cultured Minds That Love Music

"WE must judge music from its nationality, not cause of its nationality, but because of the temperam from which it emanated."—ALBERT JOWETT.

* * *

"What the art of music needs to-day far more anything else is to return to the creation of beau music without any other purpose."

—WILLIAM HENDERSO

* * *

"Now music is unique among the arts in that it is in its very essence. It has not come down to us from past; it must be produced in our very presence to its effects."—WILLIAM P. MERRILL.

* * *

"I felt raised above all care, all pain, all fear, and e taint of vulgarity was washed out of the world. is precisely wherein the moral power of music lies: vulgarity is the twin sister of vice."—MARGARET FU

* * *

"The rhythm and regularity that are the basis of m are to be found in everything. Therefore it is tru say that music is at the heart of everything, and very much at the heart of humanity."—H. ERNEST HU

* * *

"Music is the nearest at hand, the most orderly, most perfect of all bodily pleasures; it is also the one that is equally helpful to all the ages of ma helpful from the nurse's song to the infant to the m unheard of others, which so often haunts the death of pure and innocent spirits."—RUSKIN.

* * *

"In every poet there is something of the painter the musician; in every musician something of the and the painter; in every painter something of the m cian and poet. The character of the man's work depend upon the strength or weakness of the tinge is given to his own special art by relative strength weakness of the infusion of one or more of the o arts."—ERNEST NEWMAN.

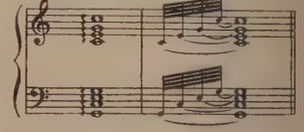
To Promote Clean Playing

By Eutoka Hellier Nickelsen

1. EXECUTE notes correctly.
2. Give notes their required time value.
3. Observe the melody line.
4. Observe rests.
5. Observe phrasing.
6. Have a distinction between "an even tempo" "a broken tempo."
7. Do not allow one hand to precede the other, w both hands should be playing at the same time.
8. Correctly arpeggiate chords:

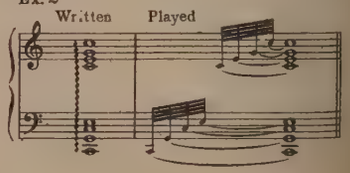
(a)—When the waved line does not extend thro both staves, the chords are rolled separat

Ex. 1



(b)—When the waved line extends through staves each tone is separately played, begin with the lowest tone and each tone follo directly after the other.

Ex. 2



9. Refrain from overlapping of tones.
10. Do not allow the pedal to blur.

Tone Color Explained

Why Does the Same Note Sound Differently When Played by Different Instruments? What Are Harmonics?

By EUGENE F. MARKS

LANG-FARBE" is the German word for tone color—meaning the difference in the quality of tone, as distinguished from pitch and quantity. The same word in French is " and in Italian *"timbro."*

difference in quality of tone depends upon what own as overtones (German, Oberton; French, Son nique; Italian, Suono harmonica).

rder to understand what is meant by tone color ust realize that many tones are compounds of a of tones. When you hear the tone of C on the Staff played upon the piano you really hear in ad- to the predominant tone a number of component and it is the arrangement and prominence of these tones that makes tone-color (Klang-farbe) and the difference in quality between the various tone- ing agencies. This is why a cornet sounds dif- from a viola. Moreover, it is why one piano may infinitely better than another piano.

word Klang-farbe suggests the clanging of a bell and the resultant vibrations of component and seems to be more meaningful than the French ."

e strike a low key on the pianoforte and listen in- to the resultant tone, we will discover that there more than the one tone first produced; for the ear catches several more sounds. Whence come accessory tones? We may well say, "from nature for if we set a taut string to vibrating we will at the string vibrates its entire length, and in ad- at the same time divides itself into two, three, ive, and so on, indefinitely, vibrating segments or parts; and these numerous vibrations are so inter- that to one vibration of the entire string, the two ts, each, will give two vibrations, the three seg- three vibrations, and so on. It is the combination se numerous vibrations, which gives us a musical This experiment is continually performed in al laboratories.

Foundation of Scales

E assume that the string vibrates at the pitch of w C, we know that the vibrations of the aliquot ns, one-half, one-quarter, and one-eighth of the will produce C at different higher octaves; and ng to the researches of the great acoustician, oltz, the third, sixth and twelfth, give G; the nd tenth, E; the ninth segment, D; the eleventh, rteenth, A; and the fifteenth division, B; which our present scale or tonal mode. The seventh urteenth divisions give Bb, which we have dis- in our scale formation. Thus it appears that we almost arbitrarily chosen the tones from the har- offered by nature, to form the scale, and that they t presented in the scale in accordance with the in which they appear in the harmonic series. Com-

Harmonic series—C-G-E-D-F-A-B
Scale —C-D-E-F-G-A-B

ever, it is noteworthy that our scale adheres to the earlier appearing overtones in the harmonic than those of less artistically advanced nations.

it is not only that our scale alone arises from overtones, but from the same source come the d scales of other nationalities, containing in some es only five tones (pentatonic) as found in Ori- ountries; and in others the octave is divided into y as sixteen intervals, such as Arabic or Persian These numerous intervals are extremely high and aced from the fundamental tone of the series. se, the Hungarians, according to their individual ter, prefer the unusual harmonics forming their augmented-interval scale, which is near akin to rmonic minor scale, the only difference being that rth note of the Hungarian scale is raised a semi-

any existing scale is liable to radical changes. e prophetic words of Helmholtz,

System of Scales, Modes and Harmonic Tissues ot rest solely upon unalterable natural laws, but is t partly also the result of aesthetical principles, have already, and will still further change with gressive development of humanity."

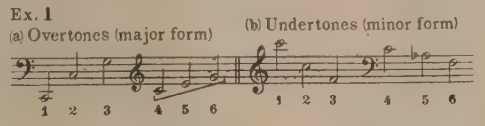
date on the experimentation at the present time whole-tone system.

> ***How Many Kinds of Tone Color Are There?***
>
> *We confess we do not know. Middle C on the Banjo, the French Horn, the Piccolo, the Saxophone or the Bag Pipe, has the same pitch but a totally different tone quality. It is this variation in tone quality which gives the fascination to the orchestra, the band, the organ. Some organs have over 200 speaking stops, meaning over 200 different kinds of tone color. New stops and new instruments with new tone color are being invented all the time. Various mutes and other contrivances are employed to make radical or slight differences in tone color. Mr. Marks's article will require careful reading but it will repay the reader by giving him a better insight into the problem.*

Source of Chords

"THE WHOLE mass of tones and the connection of harmonies must stand in a close and always distinctly perceptible relationship to some arbitrarily selected tonic or first note of the scale, and the mass of tone which forms the whole composition must be developed from this tonic, and must finally return to it," says Helmholtz. Taking C, for convenience, as our selected tonic, and listening carefully to the deep low C struck, the first and second overtones—different from the fundamental root-tone that we hear are G and E, called upper partials. These two overtones, if united and struck with the root-tone, become a common chord—the triad. We herewith present a diagram of the earlier assisting tones in orderly appearance:

Ex. 1
(a) Overtones (major form) (b) Undertones (minor form)



We find that the closest relationship exists where the three different tones follow each other, in the nearest conjunction or successively, as indicated within the bind. This forms the major triad-chord of C, named after its root. Of course this chord may be changed into different positions (inversions). The chord itself we see was derived from nature and it is consonant, that is, the vibrations of the three tones coincide in some perfect ratio at regular intervals, and the resultant is free from inequalities. When inequalities (technically called beats) occur, giving a roughness to the resultant chord, such uneveness is termed a dissonance.

The consonance of the minor triad is derived from a reverse series of undertones or lower partials (see illustration (b) above). Thus we perceive that the constituents of our major and minor chords are both derived from the naturals of a compound tone.

Timbre or Tone-color

NOT ONLY do the partials give us our scales and chords, but as a side issue, they influence the very making of our musical instruments, for it is the number and intensity of the different harmonic constituents of a tone that gives us the timbre or the quality of tone peculiar to each kind of instrument. All of the different varieties of tones are produced by the nuumber of assisting tones added to the original tone, and the diversity of strength of each such tones, of which the fundamental is usually the loudest. These partials differ in different instruments.

Tone Quality in Instruments

IN THE cornet, trumpet and other brass wind instruments, the high dissonant harmonics prevail, so that the tones of these instruments are metallic and ringing; which quality band instrument makers endeavor to subdue by the shape and thickness of their tubings. But this is a difficult problem, owing to the tendency of air in tubes to generate strong upper and weak lower partials, which naturally gives the prime tone a brilliant, clangorous quality.

Violins strung with metal strings, the mandolin and pianoforte partake of this extremely high partial tone quality. However, the piano-makers "cut off" the dissonant upper harmonics in "drawing a scale," that is, making a pattern or design, regulating the length of the strings and selecting the "striking point" of the hammer at that node, or position on the string, which destroys or damps some partials and makes others prominent, thus producing a prime tone of superior quality. This is why one piano-maker often claims his instrument is superior in tone to another. The overtones on wind instruments, which are obtained by varying the intensity and direction of the air current, yield an additional register and are indispensable to complete the scale. Thus the French horn and bugle, having only one fundamental tone, depend solely upon the harmonies for extending their scales. Likewise, the flute relies upon overblowing to produce the harmonics of its tube for its upper register.

The tone of the flute-harmonique stop in the organ is very sweet, pure and brilliant, due to the fact that the tube, twice the required length is pierced in the middle (the nodal point of the octave) with a small hole, thus giving two synchronous vibrating columns of air, which partake of the nature of a pipe already overblown its first overtone, thereby superintensifying the primal quality. Likewise, the stopped diapason is soft and hollow, as the harmonics are weakened by the peculiar construction of this pipe.

Violin Rich in Overtones

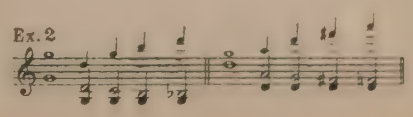
THE VIOLIN is especially rich in overtones, and an old instrument in which the vibrations of the lower harmonics have been, through long and correct usage, well developed and smoothly balanced, gives forth a full, round, resonant tone of deep mellowness; which enhances the monetary value of such an instrument to that extent that manufacturers of violins endeavor to give an appearance of age to many new, inferior instruments.

That the nodal point influences the tone quality is well known to violinists, who, from the usual place of bowing, carry the bow nearer to the bridge for louder tones, and nearer the fingerboard for softer or more fluty tones. The form of the vibration made by the string is changed when touched by the bow in these different positions, and this evidently varies the number and strength of the upper partial tones, thus causing a difference in tone quality.

Violin Harmonics

TARTINI is thought to have been the first to separate the harmonics from their basic tone in violin playing, and to use them alone for their intrinsic beauty, as they are very sweet, soft, ethereal tones of a flute-like character. Such separated overtones receive such epithets as Tartini tones, flageolet, *flautato,* and are obtained on any stopped stringed instrument, such as violin, guitar and harp, by lightly touching a nodal point with the finger-tip, and thus separating the string into aliquot parts, which makes the string vibrate in its entirety, and each part produces one and the same tone. The notation indicating harmonics is generally an O over the note, which means the octave. However, to secure the other harmonics, especially in the cast of the violin, which is the instrument employed more than any other for harmonics, it is better to indicate the point at which the string is to be touched. This is done by writing a black note for the open string, an open head for the note to be touched, and the resultant sound is given in a small note above. The following illustration gives the harmonic notation for the G and D open strings on the violin, which are the main strings employed for harmonics, the other strings being rarely used.

Ex. 2



From the above illustration we observe that:

A touched octave sounds its unison.
A touched perfect 5th produces its octave.
A touched perfect 4th produces its 12th.
A touched major 3rd produces its 15th.
A touched minor 3rd produces its 17th.

Notice that these intervals are reckoned from the nodes, and not from the open string.

The Damper Pedal on the Pianoforte

THE MOST artistic use of the damper pedal of the pianoforte is not for tone connection (legato), but for tone coloring. We have seen that tone quality is secured through the harmonics, so it remains only for us to apply this knowledge to the manipulation of the damper pedal, by which we are able to "cut out" or "add in" the overtones or undertones at our pleasure. We realize, that if a fundamental is sounded with its harmonics, the resultant sound is richer and fuller than if the fundamental sounds alone. A pedal depressed with or before a tone gives this effect. Also, if these over or undertones are gradually added to a fundamental tone, it would produce a most desirable and charming crescendo. Such a crescendo is secured by depressing the pedal slowly after a tone is given. Pedaling immediately after a tone, causes the partials to enter and, to a certain extent, relieves the suddenness of the sound.

Try this on your pianoforte; play a tone without the pedal, release the key and note the immediate cessation of sound and its meagreness in tone quality (harmonics missing). Now play the same tone with the pedal while still sustaining the tone by holding the pedal down, remove the hand from the key; then lift the pedal very slowly and carefully and notice the diminuendo. Any sudden movement or unevenness in the releasing by the foot is liable to mar the entire dying away effect (harmonics decreasing).

You are Responsible!

By Clifford Berg

WHAT is it that seems to be holding you back, preventing you from making the progress you would like to make in music? Is it not that you have overlooked the natural principle that everyone is either *Pusher* or *Pushed?*

Your teacher is obliged to give you correct information because that is what you are paying for; but beyond this point he cannot push you successfully; the responsibility rests with you. It is for you to take the information and make the practical application of it, and in making this application you will succeed or fail in direct proportion to the degree of responsibility you take upon yourself—the extent to which *you* push yourself.

Learn to hold yourself answerable to yourself. Be severe; and do not permit your natural laziness to interfere with the higher desire to achieve artistic growth. Be critical and never satisfied with an indifferent performance of a work that you know you could do better.

You alone are responsible. Answer to yourself; be unrelenting; criticize, and push yourself; and you will experience a remarkable growth in musical ability and judgment.

Begin today by adding a half hour to your practice period.

"Touch" Piano Playing

By Fred N. Dean

I DESIRE to state six reasons why a pianist when playing without notes, should play with the eyes closed:

1. It is impossible to see both hands at the same time.
2. Attempting to watch the hands necessitates moving the head from right to left and left to right, which causes dizziness and breaks up the continuity of thought.
3. In playing rapid passages, the eyes are unable to follow the movement of the fingers.
4. The mechanical process is reduced to three senses; namely, think with the brain, feel with the fingers, listen with the ears.
5. With the eyes closed, all external distractions, as far as the eyes are concerned, are avoided.
6. This plan, carried out, greatly improves sight-reading, as it trains the hands to find the keys through the touch perception rather than by being directed by the eyes.

Little Life Stories of The Great Masters

By Mary A. Schmitz

(The following musical catechism is one of a series published in "The Etude" in the past and which will be continued during the coming year. The series as a w will be published in book form.)

Giuseppe Verdi (1813-1901)

1. Q. Where and when was Giuseppe Verdi born?
A. In the village of Le Roncole, Duchy of Parma, Italy, October 10, 1813.

2. Q. Were his parents musicians?
A. No; his father kept a small grocery store.

3. Q. With whom did Verdi study when he was a boy?
A. His first teacher was Baistrocche, who at the end of one year's teaching told Verdi's father he could teach the boy no more. Verdi was then ten years old and succeeded his teacher as organist of the church at Le Roncole. He was sent to school in the nearby town of Busseto. Every Sunday he walked back to Roncole to play the organ, and in the evening returned to Busseto. In Busseta Verdi studied with Provesi until he was sixteen years old.

4. Q. Did Verdi study at the Conservatory at Milan after finishing with Provesi?
A. No; he was refused admission to the Conservatory at Milan because the examiners said he was "lacking in musical talent."

5. Q. Biographers divide Verdi's life into three periods. What compositions belong to the first period?
A. The first opera of the first period was "Oberto," which was produced in La Scala with some success. The second was a comic opera, "Un Giorno di Regno," which was a failure. Verdi at the time had lost his wife and two children within a few months, which is thought to have been the cause of the failure of the work.

6. Q. What three operas of the first period were great successes?
A. "Nabucco," written in 1842, at the request of the impresario Merelli. The opera was a great success. Another successful opera was "I Lombardi," performed at La Scala, Milan, in February, 1843, and "Ernani," which won immediate success when first produced in Venice, March 9, 1844.

7. Q. What was Verdi's great masterpiece of the second period?
A. "Rigoletto." It is said to have been written in forty days. The opera has been a great favorite since it was first produced in Venice in 1851.

8. Q. What two other operas belong to the second period?
A. "Il Trovatore," produced in Rome in 1853, with great success from the first; and "La Traviata," produced the same year, 1853, in Venice, but which was at first a failure. This was not on account of the music. The tenor was half sick with a cold; and the soprano was so fat that when the physician assured her she was wasting away with consumption the audience broke into a roar.

9. Q. What great German composer, who was born in the same year as the Italian master, influenced Verdi in the compositions of his third period?
A. Richard Wagner, whose works were being produced at more and more theaters, and whose art theories were being accepted by many composers.

10. Q. What great opera marks the beginning of Verdi's third period? Describe it.
A. "Aida," written for the inauguration of the new opera house at Cairo, by order of the Khedive of Egypt. The scene of the opera is laid in ancient Memphis and Thebes and was highly successful from its first production in Cairo, on November 24, 1871.

11. Q. What other operas were written during the third period?
A. "Otello" and "Falstaff," two operas founded on plays by Shakespeare.

12. Q. Who wrote the librettos for these operas?
A. Arrigo Boito, who was himself a composer.

13. How old was Verdi when he wrote the ope "Otello" and "Falstaff?"
A. "Otello" was written in 1887 when Verdi was enty-four years old, and "Falstaff," which is a co opera, was written in 1893, when the composer was ei years of age.

14. Q. How do these rank with Verdi's earlier and with the works of composers of other nationali
A. They represent a superior order of craftsman and rank with the greatest productions of the master all nationalities.

15. Q. How many operas did Verdi write?
A. About thirty.

16. Q. Did Verdi write any symphonies?
A. Verdi wrote no symphonies, but he wrote a s quartette which has, however, not the musical val his later operas.

17. Q. Did Verdi write any songs or composition the piano?
A. Verdi wrote a few secular and sacred song nothing for the piano.

18. Q. How did the beautiful "Manzoni Requ come to be written?
A. When Rossini died in 1868 it was suggested thirteen representative Italian composers each write a ferent part of a mass in honor of the famous comp When these different parts were brought together effect was anything but good; so the plan was drop Verdi was one of the thirteen and when the ite statesman Manzoni died, Verdi was asked to wri Requiem. In this Requiem he used the "Libera originally written for Rossini. In recent years th quiem has been used with much success in the co hall.

19. Q. Did Verdi have any political honors confe on him?
A. Yes; in 1860 he was elected a member of the It Parliament, but retired shortly after his election. In the King made him a Senator. Verdi, in honor to ruler, went to Rome and took the oath of office but sat at a single session.

20. Q. Where did this greatest of Italian opera wr love to spend his time?
A. On his little estate at Santa Agata, near Bus where he lived the life of a gentleman farmer.

21. Q. Did Verdi marry a second time?
A. Yes; in 1859 he married the well-known si Guiseppina Strepponi. She died in 1897, leaving aged composer desolate.

22. Q. Was Verdi generous to his fellow-men?
A. Yes; through the good management of the fa publishing house of Ricordi, Verdi became wealthy. gave freely to all who needed help, and remembered old friends and those who had helped him in his professional career.

23. Q. What was his greatest benefaction?
A. He founded and endowed the Casa di R (House of Rest), in Milan. It is a home for musicians and accommodates between one hundred two hundred men and women. The building is a spl one, richly decorated with art works pertaining to m

24. Q. Where and when did Verdi die?
A. In 1901 the Grand Old Man of Italian opera, a severe illness, died in Milan, and was buried with pomp and dignity, while Milan was draped in black hundreds filled the streets to pay their last tribut their beloved maestro.

25. Q. Where was Verdi buried?
A. His body lies under the Casa di Riposo in M

Teaching With Enthusiasm

By George Coulter

ABOVE all things teachers need to keep their interest alive; and to this end they should keep changing their teaching material. It makes for tedium and the extinction of enthusiasm to keep teaching the same studies and tunes in the same way; and, even though they are fresh to the student, stale pieces can not be presented and imparted with the right sort of animation by the teacher.

Music is not a purely mechanical subject, like mathematics; it needs emotion to make it a live thing; and the teacher can not make it so if the pieces he uses grown stale to him.

Even in elementary pedagogic works it is wise to seeking out fresh material, of which there is an unlim abundance today. Every teacher knows how the te vanishes out of lessons given when the pieces are and vital. His work becomes play. The teacher does not continually vary his repertoire makes his needlessly dull and irksome.

Principles of Fingering in Piano Playing

By PAULINE MALLET-PREVOST ORNSTEIN
(MRS. LEO ORNSTEIN)

Mrs. Pauline Mallet-Prevost Ornstein is a brilliant pianist and lecturer has devoted a great deal of special attention to the work of teaching en and training others to follow her ideals. She was a pupil of the able pianist and teacher, Bertha Fiering-Tapper, and at the Institute of Musical Art in New York. She is now associated with Mr. Ornstein who is conducting master classes regularly at the Philadelphia Musical Academy.

IANO TEACHERS know only too well how few pupils realize the importance of deciding upon the best fingering before commencing to practice a new piece. In playing the piano, habits rmed with surprising ease, and many difficulties never come into existence if only wrong habits were owed to crystallize. It is the old ounce of prevention is worth so many pounds of cure. Once a wrong is formed, hours of practice and concentrated are required to break it down. Intelligent practice preventive measures save days of sheer drudgery. of the most universal evidences of this truth lies common failure of the student to plan good finger- When given a new piece he is naturally anxious d it, to get the general impression. After this, of tackling the problems presented and studying best means of overcoming the difficulties which exist, most students will read and re-read a com- n, hoping to memorize it, and by mere repetition, ster it. By this method any progress is dearly t. It is true that after playing a composition over times the easier sections will probably sound bet- But it will be found that real difficulties do not themselves without some thought. Only when by these will the student begin to wonder why passages do not improve with the rest of the At his lesson he discovers one of the reasons. using an impossible fingering. Why had he not ht of that before? The teacher now selects and the correct fingering. But what a task to break bits formed during the week's practice; habits which with a little forethought have been constructive than useless ones. Certain fingers follow each almost without thought. These are muscular and because they are so subconscious are very o yield and allow themselves to be altered. Often, days of practice with the corrected fingering, the quence will re-appear to the discouragement of teacher and student. Improvement is slow where ld have been rapid. Time and effort must be ex- d which could have been avoided if the work had ntelligently prepared in the beginning.

practice correctly it is necessary, above all things, one's mind, to plan and analyze the motions which ngers must make. The pupil must study a given on and work out a practical fingering. But if is one thing most students are opposed to doing it this. They believe that practicing consists of exer- their fingers for so many hours per day. Curi- even long hours of this physical activity seem less exacting than half the time thoughtfully ap- It is possible to go through the physical appear- of practice while the mind is dreaming of a thou- irrelevant matters; and ninety-nine per cent. of all cing is done in this way. Hence, it takes the ge pupil many hours to accomplish what one real it will learn in a very short time.

Two Elements in Practice

ERE are two distinct elements in piano practice. One is purely physical, a question of muscular de- nent. The other element is intellectual and analyti- It is only ingenuity which enables the student to to the best advantage his muscular equipment. houghtful element is usually supplied almost wholly teacher, but there is no reason why an intelligent nt cannot use his mind to meet and solve many lties for himself. In fact, the best teaching is which encourages this attitude in the pupil. Of constant help is needed by even the most think- udent. Where the solution of a problem requires ad experience and general musical knowledge the r must supply this.

th reference to the matter of fingering, a little study e principles involved will enable the student to wisely in most instances and therefore to bring ece to his lesson in such shape that the most rapid ess can be made. When working out the problem ngering, we have under consideration a keyboard ny black and white notes in various relative posi- These are to be manipulated in all their intricate nations, by only ten fingers, two of which are un- thumbs. In the case of scales, arpeggios and similar groupings of notes, where the hand travels continuously up and down the keyboard, the thumb must pass under the hand at certain intervals and the hand in turn pass over the thumb. This is the only way to make possible a smooth movement up and down the piano.

The fingering of all the major and minor scales is so conventionalized that in discussing scale fingering we have only to analyze causes. What have been the general principles involved which have led to so universal an acceptance of one fingering above all others? In the scale of C the fingering 1, 2, 3, 1, 2, 3, 4, brings the thumb again on C so that the second octave is a duplicate of the first. If instead of this it were always 1, 2, 3, 1, 2, 3, or 1, 2, 3, 4, 1, 2, 3, 4 the thumb would fall in a different place in every octave and this would be found to be very confusing. Uniformity, wherever possible, is very helpful in matters of fingering. It is

PAULINE MALLET-PREVOST ORNSTEIN

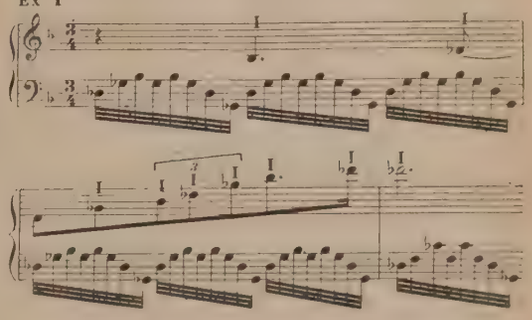
true that the fingering 1, 2, 3, 4, 1, 2, 3 would be equally reasonable. Custom has merely fastened upon the former. One had to be selected since it is obviously easier always to use the same fingering in playing the same sequence of notes. The scales which include black keys are played so that the thumb on a white key follows a second, third or fourth finger on a black one. This is the easiest position for the thumb to pass under, as will easily be discovered by trying any other. In fact, all decisions in regard to fingering should be entirely practical. Whatever feels easiest for the hand is the best, unless in simplifying one difficulty you unnecessarily complicate what follows. There are often passages where several different fingerings are possible, and one will be comfortable for one type of hand while another is preferable for differently formed fingers. This is clearly one reason why the student should learn to work the matter out for himself.

We have spoken of uniformity in the octaves of the scale. It will often be found helpful, when figures repeat in sequence, to use as nearly the same fingering as possible for similar figures. Another point illustrated by scale fingering is that it encourages the player to cover as many notes in advance as possible. This is perhaps the most fundamental of all principles of fingering. In the scale of C, for instance, the first, second and third fingers can all be in position before beginning to play. The moment the thumb has played C and the second finger is in use on D, the thumb becomes free. It can now move instantly to F so that at this point D, E and F are covered by the second, third and first fingers simultaneously. The only point where one note alone is covered is where the thumb plays F. Here the hand has to pass over resting on the thumb. This is one of the points where the greatest difficulty arises in scale playing, because of the shift of position from D and E to G, A and B is usually not direct, nor is it sufficiently rapid. This is where lost motion usually occurs and hence, irregularity in the scale. The only other difficulty in scale playing occurs when the thumb does not pass under the hand rapidly enough to be prepared on its note long before it is needed. If these two points can be skillfully handled and the angle of the wrist is such that the thumb is equally comfortable when it is played under the hand as when it is extended, scale playing will be found no more difficult than the five-finger position. In fact, in any passage, if enough notes can be covered in advance, it will make easy what would otherwise be exceedingly difficult.

It is with this in mind that fingering must be planned. When this has been decided, the points at which positions change should be determined and the shift from the first group of notes covered to the second group should be as direct and rapid as possible. By practicing at this one point, instead of all around it, hours of work may be saved and the same result accomplished. This is what is meant by the benefit of slow practice. It is only possible to analyze the mechanism of positions and fingering when playing slowly. The changing of position should always be rapid, the hand should swing into place with the fingers acting as hinges at given points. The whole should move with the regularity of clock-work, the fingers covering respective groups of notes as soon as released and available.

Another point to be borne in mind is that whenever otherwise practicable, a strong finger should be used where any unusual stress is required. Often in concertos or brilliant concert pieces fingerings are used which may seem less natural but which alone make big effects possible. For instance, in the Rubinstein *D Minor Concerto*, the following passage requires the thumb as no other finger can descend with the same freedom and power upon the notes of the theme.

Ex 1



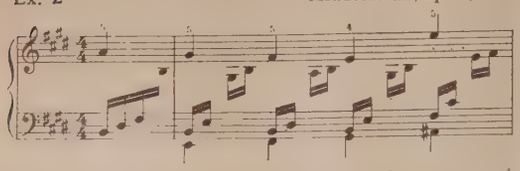
The Third Hand

THE development of the pedal in the modern piano has, more than any other single factor, altered theories of fingering. Notes which formerly had to be held by the fingers to be connected may now be released and connected by the use of the pedal. Many combinations of notes which are exceedingly awkward to play, if they were to be joined by holding down the keys, become easy when this necessity no longer exists. Where, for instance, it used to be necessary to change fingers on a held note, in order to liberate part of the hand for other uses, it is now rarely required. We have inherited many traditional fingerings in the classics, which, under present conditions, would be unnecessarily difficult because they do not take the pedal sufficiently into consideration. By using the pedal as a third hand to hold and connect what is necessary, the result will sound exactly the same as if these notes had been held by the fingers. There are, of course, some instances where this is not possible, owing to the existence of contrapuntal figures, but even here the pedal can be so skillfully

handled that it helps to hold the required notes and yet in no way clouds the voice leading. In most instances the pedal is required by the accompanying figure, as, for example:

Song Without Words

Ex. 2 Mendelssohn, Op. 19, No. 1



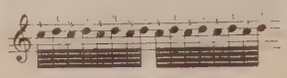
Here there is no occasion to connect the upper and lower melody notes with the fingers; the pedal can take care of the legato entirely and successive fifth fingers may be used freely. An attempt to connect these notes by changing fingers is absolutely wasted energy and also cramps the hand which in turn produces a poor tone quality.

In recent years a marked change has taken place also in the general technical approach to the keyboard. The hand position has been somewhat altered as our modern knowledge of mechanical principles has advanced. A generation ago the fingers were thought of as hammers making successive strokes. We now think of them essentially as supports for the weight of the hand or arm. The use of the feet in walking is a fair example of the same mechanism, the weight is simply transferred from one finger to the other. In walking, we would not think of lifting our feet high and stamping at every step, and yet this principle was formerly applied to the fingers in playing the piano.

The elimination of the idea of a stroke and the substitution of weight has altered our ideas of fingering for repeated notes. The former theory involved changing fingers whenever a note was repeated. We now find it much simplier in many cases to bounce and rebound on the same finger. This is not difficult when the finger is firm and the wrist free and springy, and it obviates the difficulty of shifting the hand position constantly. This is clearly only advisable when applied to two or three repetitions of the same note, since with long continued repetitions a new impetus is necessary and a change of fingers inevitable. It is, however, a great economy of energy in single repetitions not to change fingers. This would have been impossible had we adhered to the idea of a stroke, since the finger could not lift itself high enough to get a good second attack quickly. But, with the concept of weight substituted for the stroke, we find it possible on a rebound to release the key only just enough to allow the note to sound again when the weight carries the finger down for the second time. In this way a more rapid repetition can be made by using the same finger.

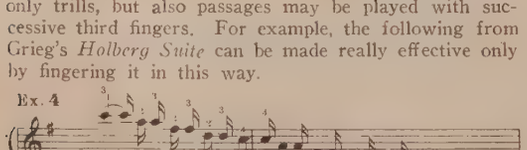
In trills of all sorts it will be found much more convenient to skip a finger. Trills should be made with either fingerings of 1, 3, or 2, 4, or 3, 5 whenever possible. For a very rapid trill the following fingering is excellent.

Ex. 3



Occasionally, where great brilliance is required, not only trills, but also passages may be played with successive third fingers. For example, the following from Grieg's *Holberg Suite* can be made really effective only by fingering it in this way.

Ex. 4



Octaves should be played with the thumb and fifth finger when the passage lies on white keys exclusively. If sharps and flats enter, the thumb and fourth finger may be used on the black keys, although occasionally it is better to use the thumb and fifth finger even here. This is especially the case where many successive black keys appear.

One tendency which is found in many students is the use of a third or second finger instead of a fifth finger when skipping down to low base notes in the left hand. The student is tempted to do this because he finds his fifth finger untrustworthy, but there is no justification for such a fingering. The hand would be in this way thrown entirely out of position for what follows. The fifth finger must be developed to meet its responsibilities. It is the safest finger for base notes, but it is important that the octave above the note which is to be played should be covered by the thumb. The measurement of an octave should be a confirmed habit; and it is far easier at a rapid tempo to watch the thumb than to follow the fifth finger with the eye, so that greater accuracy is obtained by holding this position even when the thumb is silent. Also, this extended position of the hand brings the fifth finger at an angle across the base note so that it is less likely to slip off than in any other position.

The fingering of double third and sixth scales has been somewhat conventionalized, although much individual choice may be exercised here. The important matter to bear in mind is to choose a fingering that will as nearly as possible permit of playing the upper voice legato. The lower voice should be played staccato to facilitate this and the hand must be held at an angle rather than straight. The wrist should be towards the body and the fingers pointing away. This makes it possible for the third finger to reach to a sharp above the fourth or fifth fingers.

It cannot fail to be evident to anyone who thoughtfully approaches the study of the piano that fingering is one of the elements which needs most careful and detailed consideration. And yet it is one of the points in study which is most shirked by students generally. If it can be made clear how much is to be gained by establishing, from the beginning of study, correct habits of fingering, much painful experience can be avoided for both teacher and student. This lesson must be learned ultimately, and it will be realized either slowly and reluctantly by the poor student or in a flash through clear vision and systematic application in the student whose mind is alert to help his fingers.

Eternal Vigilance the Price of Technic

By Leonora Sill Ashton

THE other day an old lady, who had been a music teacher all her life, was talking to me in a rambling way about her pupils.

This same old lady is in her dotage; and as I had heard the same tales many times before, I was listening more than half-heartedly—when this came forth:

"And whenever they made a mistake, I had them to stop and play that passage five times correctly. And they would soon learn my rule, and stop when they knew they had played wrongly, and do this without my telling them."

What three good lessons the aged teacher held up to the profession!

First of all; was—Discipline.

There was no questioning *why* a mistake must be corrected, and the correction drilled until the error was overcome. The rule was understood and followed, because the teacher had pronounced it so.

Be firm and determined, and you will soon create an attitude towards yourself akin to this example.

Second: There was alert attention on the teacher's part.

I do not believe there is closer concentration anywhere than on the part of the conscientious music teacher. The eye, the ear, and the brain must not lose touch for an instant, with what is going on at the piano.

Thirdly: Insistence upon accuracy.

Every music teacher knows how easy it is to slip by a mistake, or a faulty passage, with the lame excuse in your own mind that you did it for "the sake of the whole."

Eternal vigilance is the price we must pay for all things, including technic, and the debt of the music teacher in that direction is large.

"TONE quality must be secured through listening to the best tone production. The habit of good tone can be acquired in young people, and, when once formed, careful guidance will preserve it." —OLIVER KING.

"A performer whose name counts—deservedly or otherwise—has an almost hypnotic influence on his hearers, by virtue of which he may bring them to their knees before a pure masterpiece, but which he may also use to fob them off with pretentious trumpery. It will be a long time before the great public realizes that there is no more wisdom in judging a work by the reputation of its interpreter than there is in measuring a woman's virtue by the prominence or obscurity into which she is thrust by her husband's social position."—ERIC BLOM.

Ferdinand Himmelreich

A REMARKABLE pianist, peculiarly gifted in the art" of improvisation, Mr. Ferdinand Himmelrei known to thousands through his concerts and th his records, which have sold by the tens of thous His compositions have frequently appeared in ETUDE.

Mr. Henry T. Finck has said of his transcriptio do not think that Liszt himself could make one brilliant or musical."

Mr. Himmelreich was born in New York City, N ber 15, 1880. In his early infancy his musical was discovered. At the age of five he played M Sonatas. Later he studied with Joseffy, Scharwenk Henry Holden Huss.

His first big concert was given in Mendelssohn in New York City when he was fourteen.

His transcriptions upon any given theme or notes been widely heralded. Given a theme, he will d it in the style of different composers, and different following the idioms and atmosphere in such a m that musicians such as Walter Damrosch and others been high in their praise.

Mr. Himmelreich's original compositions are w in varied forms. His paraphrase upon *Annie L* appears in this issue.

Among his other well-known compositions are petual Motion," "Harlequin" and "Polonaise" and tions on "Nearer My God to Thee."

The Piano in Modern Music

By S. L. Wynn

"THE Elizabethans wrote music 'apt for voic viols.' To us everything is 'apt' for the piano," re George Dyson in his exhaustive but illuminating "The New Music." The author discourses at on the subject, and following are selected excerpts ing some of his contentions into focus:

"Yet the piano has at least three limitations. It instrument of percussion, it is confined to hand-to and it is intonation proof. Melody on the piano is to melody on kettledrums, to melody on bells. piano is a mechanical dulcimer. . . . Every note explosion, following by a rapidly failing vibration.

"The hand-technic of the piano is, whether go bad, inevitable. All instruments have such limit and it is within them that an art wins its spurs. in this respect also the piano thrives on chords, counterpoint. The playing of true polyphony is difficult, and the result often ambiguous at best. C are only too easy, within the compass of the hand.

"A third characteristic of keyboard instrume perhaps the most significant of all. They are pec suited to the tone-deaf. The notes are ready-mad that is required of the performer is sufficient menta physical agility to make eye and hand follow the tion. The ear has no essential function in the p tion of notes, and all other processes involved tolerably executed by a mechanical player."

Why Wagner Triumphed

An Understanding of the Ideals and Principles Which He Pursued Indefatigably

By the REV. ROBERT GRENVILLE ARMSTRONG

O MAN can understand Wagner completely. We can only approach "toward an understanding of Wagner." Bernard Shaw suggests that even Wagner himself did not understand the full ficance of his work. Wagner in his autobiography as much. No genuine philosopher can grasp the import of a profound truth he may enunciate. And ner was far more than a philosopher.

ere is a vast number of folks who will never enter a real appreciation of Wagner. A Frenchman, he drinks his thimbleful of cordial, takes an after- at the task. There are seventeen flavors in that ial and he rolls each drop under his tongue until as distinguished each one. The fields of southern ice, the aroma of flowers, the buzz of bees, the re- s of Benedictine monks, are conjured up in the as he sips away. The American gets his thimble- dumps it all down at once, and then complains of rice.

agner cannot be understood by those who are un- ng to take time. There are such freaks as musical lers, who insist upon being able to down the whole ormance at one earful and eyeful, who are more con- ed about the appeal to the ear and eye than about nderlying message that the opera contains. I sup- there will always be folks who consider Edgar st a greater poet than William Shakespeare, and the feld Follies a greater performance than "Parsifal." ok a friend one time to hear the inaugural recital he new organ in Finney Memorial Chapel at Oberlin. r a splendid program, played by Prof. Andrews, my d turned to me and said, "Now I wish he'd play a ." So many folks value a musical program in di- proportion to the number of melodies that can be tled.

Wagner a Musical Heretic

AGNER in his day was a musical heretic as roundly condemned by the critics of the day as Harry rson Fosdick is condemned by certain self-appointed cs of our day. It is amusing to read the criticisms ed then by the supposedly supreme judges of music, to them prophesy that the future would judge Wagner, rding to their judgment, as only a passing phase. critics of Berlin kept Wagner's operas off the Berlin e for ten years, some of them for fourteen years. wherever Wagner is performed a full house is red. It is always hard to understand why the men rown with our appreciation were not received more lly in their own day. Something of an understand- of the background then and the development from background always helps toward an understanding he aims and purposes of the man, once condemned, crowned.

o new movement springs full-born, mature, in a mo- t of time or in the work of one man. As Huss and onarola prepared the way for Luther and the Refor- on movement, so the ground was prepared in part Beethoven, Gluck, Mozart, and especially Weber, for more complete achievement of Wagner that would y the work of music over into that larger field, the expression of the soul of man through the full use ll the arts of man. But the work of preparation extremely slight as compared to the fulness of view ch Wagner attained.

o understand Wagner's point of view we must under- d something of the development of the opera up to day, for his contention was decidedly against the ent trend of opera.

Rubini's High B

ELODY was the keynote of the old opera. Tunes that could be whistled by street-boys were more to lesired than thought expressed in terms of music. n, too, the individual artist had to have a full oppor- ty to display his or her particular talents. The long, lved arias came into being for the express purpose of laying the vocal gymnastics of the favorite singers of day. Wagner tells in one of his letters of a visit he opera in Paris to hear Mozart's "Don Giovanni," dious work. The opera was crowded simply for one on. Rubini sang his famous trill on A and B. As gner writes, "Rubini did not become truly divine he got on his B; that he had to get onto if an even- at the Italian opera was to have any object. Now, as a circus-tumbler balances himself on his board before he jumps, so Rubini stands on his F for three measures, swells it for two measures, cautiously but irresistibly, but at the third measure he seizes the trill of the violins on the A, sings it with increasing vehemence, jumps up on the fourth, to the B, as if it were the easiest thing in the world, and then, before everybody's eyes, executes a brilliant roulade and plunges down into silence. That was the end; anything else might happen now, no matter what. All the demons were unchained, not on the stage, as at the end of the opera, but in the auditorium. The riddle was solved; it was to hear this feat that the audience had assembled, had, for two hours, put up with the absence of all the accustomed operatic delicatessen, had pardoned Grisi and LaBlache for taking this music seriously, and were now divinely rewarded by the success of this wonderful moment when Rubini jumped up onto his B."

Another illustration of this same handicap came in Wagner's bitter experience of trying to get his "Tannhauser" produced in Paris. At last he got his desire, only to meet with an utter failure, financially at least, and practically. The only applause that greeted any of the numbers in all sincerity was given when, I think, *Walther,* violating the dramatic demands and the stage directions, advanced to the front of the stage and sang his "Song to the Evening Star."

This demand that the singer be recognized above the action or the thought even went so far as to make possible such an absurdity as having a woman take the lover's part, Bellini even going so far in one of his operas as to have the part of *Romeo,* supposedly the ideal masculine lover, played by a woman. Wagner yielded once to the demand of the times. His "Rienzi" was written with an eye and an ear turned to the public. He even assigns the lover's part to a woman. His next composition, "The Flying Dutchman," is not an opera of the old school. Wagner then found his true bent, the music-drama. In this opera we find the first real use of music coupled with words to express thought. In the music is conveyed the idea of the sound of the sea in such a realistic way that Liszt was led to exclaim, "It is wet!"

The Parisian Ballet

ANOTHER development in the ordinary opera of the day was the ballet. In the second or third act there had to be a magnificent ballet in order to satisfy the audience. This ballet had to take place at this particular point because in Paris at least, the patrons of opera did not come in until then from their late dinners. The ballet was a greater attraction than the opera itself. This ballet demand was the cause of the failure of "Tannhauser" when first produced in Paris. Wagner absolutely refused to conform to the custom of the day. He did rewrite the first act and created a marvelous substitute for the ballet in the Venusburg scene. Even then he was so infinitely ahead of his time that the ordinary ballet dancers could not interpret his thought. His refusal to have the customary ballet resulted in the riots carried on by the aristocratic young bloods of the Jockey Club who had their mistresses in the regular corps of the ballet and who were afraid that if Wagner's ideas prevailed the ballet would of necessity be doomed. It is interesting to note that in the Paris Opéra to this day a ballet has to be performed at the close of the regular opera, largely to give those singers who do not appear in the regular opera of the day an opportunity to appear before the public. This, along with the continuance of that particular nuisance, the clacque, or paid applauder, persists in Paris in spite of much opposition on the part of lovers of art for art's sake.

It will readily be seen that most anything would do for a libretto provided the music gave ample chance for the singer to exemplify all the gymnastics of voice desired and that there was plenty of opportunity for the introduction of the ballet. Opera became, then, merely a string of arias, duets, ballets, strung together rather loosely. Some of the operas that made the greatest sensation in those days were the greatest drivel so far as the libretto was concerned. And as far as dramatic quality was concerned, that, apparently, was an undreamed of possibility.

With this slight hint as to the situation in opera in Wagner's day we are perhaps a little better prepared to understand the contribution that Wagner made.

Finck, in his life of Wagner, calls to mind a most interesting coincidence. In the year that Wagner was born, and in no other place than Bayreuth, where sixty-three years later his words would be fulfilled, Jean Paul, the eminent German novelist, penned these words: "Hitherto Apollo has always distributed the poetic gift with his right hand, the musical with his left, to two persons so widely apart that up to this hour we are still waiting for the man who will create a genuine opera by writing both its text and its music."

Wagner from the very beginning wrote his own texts. Most, if not all, of the composers of that day and earlier depended upon others for their texts. Certain men attained considerable fame for writing librettos for operas. Wagner's idea and ideal of opera made it impossible for him to make use of another's text. For him words and music must have an intricate connection. In his later work he states that words and music came to birth simultaneously.

The Ninth Symphony

BEETHOVEN came to the point in his work where he felt that he had reached the highest point of musical expression and that the next step was the combination of the words and music in the full expression of the aspiration of the soul. The Ninth Symphony, with its ultimate burst of triumphant song, was the logical outcome of his philosophy of music. But the full beauty of that concept was not realized, even in the productions of the Ninth Symphony, until Wagner conducted it with tremendous success. It took a Wagner to understand Beethoven. It was Beethoven's music that first stirred Wagner to a life devoted to music. It was Beethoven's philosophy of music that had a large share in shaping Wagner's ideas. Wagner, even at the age of twenty-seven, put these words into the mouth of Beethoven, expressive of his (Wagner's) interpretation of Beethoven's attitude toward the opera: "'Annoying labor!' exclaimed Beethoven (with reference to the revision of his 'Fidelio' to make it more palatable to opera-goers of his day). 'I am not an opera composer; at least I know no theater for which I would care to write another opera! If I were to write an opera after my own mind people would run away, for they would find in it none of the arias, duets, terzets and all the stuff with which people at present make up an operatic patch-work; and what I would write in their place no vocalist would want to sing, no auditor to hear. The only thing they know is glittering unreality, brilliant nonsense and sugar-coated tediousness. Were anyone to write a true music drama he would be considered a fool, and would indeed be one if he did not make it for himself alone, but tried to bring it before the public.'" These words not only reflect Wagner's interpretation of what Beethoven's ideal for the opera would be but his own ideal for it. Even at this early age Wagner was facing the ultimate outcome of his musical theories. Wagner indeed brought to a full fruition much of what Beethoven foresaw.

Wagner's Thoroughness

IT IS for this reason that Wagner speaks of his operas as "music drama" rather than opera. The content of the term opera in Wagner's day spoke too much of long arias, vocal gymnastics, ballets. Wagner's desire was to create a real wedding of words and music and dramatic art. It was a tremendous ideal for the young man to set before himself. But it was the necessary step in opera. Like all prophets of a new day, Wagner had to pay the penalty of bitter abuse because he dared to hold to his ideal. Only once did he listen to the voice of the public, in "Rienzi." After that he kept on his way, climbing up the ladder to a more thorough understanding of his own theory until in "The Ring" and in "Parsifal" we have the complete uniting of words and music in an almost inseparable form. That is why it is not easy to create a concert program of Wagner music. It is not written to be divided up into small segments. There isn't a Wagner selection but that loses in significance and meaning when taken out of its proper setting. That is more than can be said for most operatic airs.

Wagner went even further. As an indication of his thoroughness in his theory of creating a complete union of words and music, when he rewrote the first scene in "Tannhauser" for the Paris Opera he used the French words instead of the German in order to have the proper cadence and accent of the French woven even into the music. What he did in this particular incident was only in line with his habitual care in the use of words and music when writing in his native tongue.

By a remarkably skillful handling of text and music, Wagner succeeded in making opera truly dramatic. When he at last attained the power to control the production of his own works through the patronage of King Ludwig, of Bavaria, he gathered about him a company of singers whom he succeeded in inoculating with his ideal of the submergence of the individual into the action and spirit of the music drama. In common parlance, he secured team-play instead of grandstand-play from his company. Perhaps we cannot realize what an accomplishment that was in his day, a day when each artist was keenly desirous of curtain calls and much applause; when dramatic art was forgotten while the artists came to the footlights and sang to the audience regardless of the dramatic demands of the plot.

Everything had to work in together, scenic setting, music, action, when Wagner had control. Not alone was he a master poet in the creation of his librettos, not alone was he a master musician in the composition of his scores and the securing of the proper tone-colors, but he was also a master producer in creating the stage settings for his marvelous conceptions. He introduced spectacular settings never before realized on any stage, not because he desired the spectacular but because the setting demanded it. There must be the ring of fire, there must be the revolving stage in "Tannhauser," there must be the illusion of water nymphs swimming gracefully about as they sing of the beauty of the Rhinegold. He carried his stage ideas so far at Bayreuth that he had a double-deck stage prepared in order that one setting could be prepared while the other was being used. Wagner could not bear any inconsistencies in the settings, the dramatic action of the music. All had to be one harmonious whole. It has been said that any of his settings for "Parsifal," if looked on as a single picture, would do credit to a Rembrandt. Of course these drastic departures from the ordinary ways of doing things called down upon his head any amount of criticism.

A New Era

HIS USE of the score in his music dramas marks a new era in music history. His score forms a tone-picture of the story. In the music is carried the story, reminiscences of the past, prophecies of the future. This is accomplished by the remarkably skilful use of *motive*.

These *motives* came to be the outstanding characteristics of Wagner's later music, developed to a complete form in "Parsifal." In fact one can hardly begin to appreciate a hearing of "Parsifal" until he has learned the *motives* which, fortunately are given in the front of the libretto.

A *motif* may be defined as a short phrase which Wagner uses as an index. In "Die Meistersinger" *Hans Sachs* alludes to *Tristan*. At the allusion there is woven into the orchestra music a reminiscence of the *Tristan motif*, a real musical quotation.

By the use of *motives* Wagner is able to create a background through his music such as would take a long narrative in the spoken drama to create. A short theme and the whole beauty of the Grail scene is flashed across the mind. Or a short theme and the interior of the Venusburg is again seen. Or, in the words of Finck, "The most striking use of reminiscent melodies occurs in the 'Götterdämmerung' when *Siegfried* relates the story of his life to the hunters, just before his assassination. Almost all the exquisite motives of the '*Siegfried*' drama here delight the hearer once more, and recall the pleasures of an earlier evening. To give *Siegfried* and the orchestra in this place a new set of melodies would have been as absurd, as inconsistent, as undramatic, as to make him tell a new story. Apply this principle to all the details of a score and you have a luminous idea of the difference between an unorganic opera and an organic music-drama, in which the perfection of musical form is attained by having every part connected with every other as closely as are the parts of the dramatic poem."

Others have tried to imitate Wagner's use of the *motive* but only with partial success. Used without skill the *motive* becomes stilted and inane, like a poetical quotation dragged into a sermon, not because it belongs there or adds anything to the meaning but because the preacher thinks he has got to have a snatch or two from a poem somewhere in his discourse. Dr. Percival Huget can take and weave into his sermons poem after poem and they nestle there like jewels in a proper setting. So Wagner uses his *motives*. They are never dragged in by the scruff of the neck. They vary according to the mood of the character portrayed. Sometimes they are gay, sometimes sad, sometimes riotous, sometimes weird, always appropriate to the time and setting. It takes a real genius to handle material that way.

Wagner also used his orchestra to the full in his music-drama ideas and ideals. Sometimes, as for the shepherd, he had to have a special instrument made to create the exact tone he desired. In order to blend the tones aright and to do away with the barrier of an orchestra between the audience and the stage, he had the orchestra hidden from view at Bayreuth, with the brasses well under the stage. The effect of the whole was splendid. There was the perfect blending of tone, the proper shades of tone-color and the desired effect of the music being indeed an integral part of the action going forward on the stage.

Wagner's Orchestra

THE CARE with which Wagner used his orchestra is well characterized by Felix Draeseke, quoted by Finck: "Just as he makes use of special melodies to sketch principal persons, so also he has attempted to secure the same end by means of the various clang-tints. Accordingly he uses—although, of course, not exclusively—the brass chiefly to accompany *The King* and the martial choruses; the high wood-wind to paint *Elsa;* the English horn and bass-clarinet to sketch *Ortrud;* the violins (especially in high 'harmonic' positions) to indicate the *Grail* and its representative knight. Yes, even the choice of keys appears to have been made with artistic deliberation. Or is it unintentional that *Ortrud's* appearance is almost always indicated musically in the key of F-sharp minor? Is it unintentional that the four buglers always blow in C-major, and also greet the *King's* arrival always in C? Is it accidental that the key of A, which is the purest for the strings and the most magic in effect on account of the greater ease of producing 'harmonic' tones, always announces the approach of *Lohengrin* and the *Grail's* intervention in the action?"

One could go on indefinitely in many ways with what care Wagner worked out each and every detail of his music-dramas, as he preferred to call his operas. I have tried to indicate in some slight way that Wagner was more than just a writer of music. He was an interpreter of the future of music, a creator of the real music-drama, a poet of great skill who wrote his librettos, not merely to form a string of words to be sung but to convey real thought, a stage director who could and did act out what he desired as an example for those who were under his direction, a scene producer second to none, an orchestra leader who could bring out the tone-colors most appropriate to the stage action, a composer who wove thought, words, action and music into one great harmonious whole. No man can understand Wagner without understanding something of this wonderful composite genius, poet, musician, director, producer. Other great musicians will appear. Other great poets will write. There will be operas produced. But it is to be wondered if a combination of all these in one man will again walk this earth.

What About Class Instruction?

By Arthur G. Maule

A GREAT deal is said these days about class instruction in music. What do we really know? Merely that with the right pupils and the right teacher employing the right means, class instruction is often a success. Otherwise it may become a failure.

The theory is that the pupil who is playing or reciting is doing outwardly what all the other pupils are doing mentally. This is quite correct in a great many different kinds of subjects.

In music, however, every student seems to breed his own special set of faults and technical sins. He may watch another play and see the musical slips of the other pupil corrected, but they may be an entirely different set from those which he has developed. In such cases he gains something but not what he might from private instruction.

History, harmony, hand-training, sight-singing, and theoretical and more or less mechanical features of a musical education, can usually be taught in class better than in private. With musical instruments some enthusiastic and particularly well-trained teachers have gained fine results in class work with elementary pupils. There is no problem in pedagogics in which the question of the individual enters more persistently.

"Mozart condescended more rarely than any other composer to cross the steps which separate refinement from vulgarity."—*Liszt.*

"Russia is the country in Europe most emotionally quickened to surrounding life. Russia undoubtedly is barbaric and savage in her intensity; but can any real art be produced without just some such elemental contact?"

—LEOPOLD STOKOWSKI.

The Music Teacher's Debt to the Automobile

By May Hamilton Helm

How did we ever manage to teach music before the automobile gave us so many catchy expressions to illustrate certain things in music?

For instance, "Don't step on 'er too hard." It is perfectly applicable to the pedal on the piano. Too much gas may prove fatal to human life, and too much pedal (the "loud-pedal") undoubtedly kills the beauty of many a piece.

One of the phrases frequently heard in auto-land, or age, for no one will deny that the automobile has a distinct vocabulary, is "getting warmed up," though pianists have used that expression long before the advent of the auto. There are many pieces one can play with ease after getting warmed up, that would be impossible to begin with. At foot-ball, too, players on the side lines, anxious to get into the game, warm up, by running, "to be ready for the opportunity when it comes"—which some one says is the secret of success in life. An experienced pianist does not always begin with a slow slow piece, though that is good, but varies the order from day to day.

Great pianists never have to "play for company without warning. The dates of their engagements are known in advance and there is plenty of time for bathing the hands in warm water, for massage and exercises before they meet their audiences. Teachers, especially in the smaller towns, realize the advertising value of being willing to play on short notice, consequently they must often play without having time to warm up. For such as these the best plan is to practice frequently, rather than long at a time. If a teacher uses time spent in waiting for tardy pupils, it will help by being also ready and not dependent upon a long warming-up prelude.

Beginners have to be shown that they *can* play without looking at their hands. Remind them, for instance, nowadays could drive a car, if the law permitted, and many things are done in driving, that one does by feeling rather than by seeing. The automobile has sure intensified hearing, and the development of that sense is the greatest need of musicians.

Many children can recognize a great number of cars of different makes, by sound, can tell whether "she's hitting on three or four," which tire needs air by "the way it rides." All these things can be correlated with music lessons.

The following illustration was used by a Pacific coast musician. He said that to have musical temperament without adequate technic is as useless as having a tank of gasoline without a car in which to use it; and technic without temperament as useless as a Packard or a Rolls-Royce without any gas.

The Greatest Teacher taught by symbols and stories. Since the automobile plays so large a part in the life of to-day, music teachers are using it not only as transportation but also as illustration of many of the facts and principles of music. Many more comparisons will suggest themselves to music teachers who drive a car. This seems to be good pedagogy—to make use of one interest to awaken another, and to proceed from the known to the unknown.

Little Facts From Musical History

ORGAN pedals are said to have been invented about the time when America was discovered by Columbus. They are attributed to Bernhardt (1490).

The word sackbut, often heard in ancient music, has two interpretations. The Sackbut mentioned in Dan. (III:5) was probably a kind of harp; but, in later centuries, in England the trombone was known as sackbut.

Plato contended that music and morals were very closely related and insisted that a moral decline in a nation would follow the lowering of musical standards.

Beethoven was not always careless of his appearance. In his youth he wore an eyeglass and a sword and dressed in fashionable style, when his means permitted.

The early Irish minstrels carried their poetry written in staffs, that is, actual sticks. When not used for musical and literary purposes they made convenient weapons.

"IT is a pleasure to take part in proceedings where the only object is the encouragement of high-class music and where the jazz band is banned."

—*Duke of Devonshire*

Master Thoughts from the Life of a Great Teacher

Important Teaching Hints from Work of the Foremost Pedagog of the Last Half Century

An Interview Secured Expressly for THE ETUDE MUSIC MAGAZINE with the Brilliant Pianist

MME. MARIE ROBORSKA LESCHETIZKY

IT IS always a source of keen gratification for me to talk about my husband, the late Professor Theodore Leschet-, particularly when the discussion ters about those things which were rest in life to him—the never-end- problems relating to the art of lying the pianoforte. Although were married when he was late in , his activity was so very great it is difficult to describe up until last tragic days when his afflictions vented him from engaging in the k he loved so greatly. His mem- was astounding, and time and in he recounted the great events his life to me and expounded many those precious principles which e indubitably been the foundation the success of the careers of more at pianists than any other teacher he history of the art.

Like Professor Leschetizky, I was n in Poland; and this bond of na- ality is always one of great nsity. My birthplace was in that h-discussed city Przemysl, which the focus of some of the bitterest flicts during the great war. My ily was unusually musical. Partly ian in origin, my family had lived Poland a long time and was in- ely musical. My great uncle, s Fontana, was a co-pupil with pin, when the master studied with ner. Fontana knew Chopin inti- tely all his life and was probably best known editor of Chopin's ks. During the great Revolution 1830 Fontana was obliged to flee. settled in Paris as a disciple of pin. Although he died in 1869, traditions came down through my ily and were most valuable in ing me an artistic insight into the ks of the great Polish-French ster.

It was not intended, however, that I should become a fessional pianist, although my family earnestly de- d to have me become a fine amateur. Accordingly at age of eight I was sent to Louis Marek for piano- te instruction. It was not until the age of seventeen I went to Leschetizky. He told me that while I ved the piano with a native instinct, what I needed a school master. I began to cry, and then he said, norously, 'Don't worry, my dear, you will marry, and vill be all right.' I had little idea that I should be- e the wife of the master so very greatly my senior.

It did not take me long to realize what he meant n he said that I needed a schoolmaster. I was with as a student for some five years, and enormous at- ion to every conceivable detail in playing was in itself reat lesson. He made me see that youth walks upon fs. Youth does not seem to realize that it must get n to the hard, cold foundation of the art. Some young ple never find this out, and they spend their entire s up in the air, floating about in clouds of their own ity, never really reaching any results worth while.

Amazing Youth

THE FIRST thing that impressed me about Leschetizky was his amazing youth. Not until his last years did he acquire any of the complexion of old He was always discovering new and fresh ideas. used to say to me, 'I learn something from my least nted pupils every day of my life.' It was not until ommenced to teach that I realized what this meant. ching is a wonderful aid in learning, a most bene- al experience. When one is introspective one sees in ry effort of the pupil something that is helpful. It bles one to discipline oneself. The teachers who con- ally pity themselves, because they are not virtuosi have to undergo the grind of teaching, are to be ed. They either have not sufficient initiative, or suffi- t vitality, or sufficient ambition to try to progress. ry moment I was teaching I was learning something. Professor knew this and urged me to teach.

One of the things that astounded me about Leschetizky was that his methods were almost entirely empiri- That is, he had no real method. Instead he had a hod, different from every other, for every pupil who studied with him. In other words, every new pupil a fresh canvas upon which to paint and, moreover, to paint in a new and different art. It was against the nature of the man himself to be stereotyped. There were certain preliminary exercises in scales, arpeggios, touch, which his assistants gave. These more or less stereotyped forms are desirable in making a foundation, but the real art follows. He used to say to me, 'The making of an artist is not unlike cooking, like making a cake, for instance. There must not be too much salt, not too much sugar. The artist teacher must taste, and taste, and taste, until the result is just right.'

Stupidity Taboo

"LESCHETIZKY had no use for stupidity. He revered the individual born with talent and gifted with natural taste. He looked upon such a one as something apart and superior to the rest of mankind. With such a pupil he was absolutely tireless. It was quite impossible to keep any domestic routine in a home with such a pedagog. Meals meant nothing to him when he was working with an interesting pupil. The lesson periods would be extended by the hour and his enthusiasm seemed indefatigable.

"The Professor's ideas upon technic were often very striking. Because many of his pupils have had wonderful technical equipment, he was supposed by many to have made a fetich of technic. This was far from the fact. He often told his pupils, 'Technic is like money. You have to have money to buy beautiful things. But, on the other hand, you may be like the parvenue and spend your money buying trash. Money is in itself an evil unless wisely spent. So is technic.' I have often known pupils to come to him with startling mechanical accuracy and speed of fingers. The Professor would turn away his head in disgust and say, 'You have lots of technic; but it is not a beautiful technic. It does not interest me in the least.'

"In the matter of tone, Rubinstein was the mentor of Professor Leschetizky. He always declared that his own hand was not particularly pianistic, but that that of Rubinstein was ideal to produce tone, because of the large pads of flesh near the finger tips. Rubinstein's tone he said was like an organ. They were together at St. Petersburg in that golden age when such eminent musicians as Henselt, Dreyschock, Nicolai, Rubinstein, Davidoff, and the then youthful Auer were giving their best to the art. The Grand Duchesse Helene was one of the greatest patrons of music of the Russian capital. The Professor shared with Rubinstein in giving her concerts. He used to say that Rubinstein's tone was so luscious and so beautiful that he always wept when he heard it.

"If there was not a good tone, there was nothing in the student's playing that interested the Professor. Tone was always first. In his time in Russia there were many great singers, including Patti, Lablache and Mario. The Professor continually used to say that he learned more about beautiful tone from the opera than from any other source. It was always more difficult to sing for him than to play for him. He was most exacting about tone. In fact, in his later years, there was only one singer whose voice really pleased him. The Professor always advised his pupils to listen to the great singers, and also, when possible, to go to the opera to gain new standards of beautiful tone.

"The Professor was ruthless in his severity upon the pupil who expected his natural talent to do everything. He used to say, 'When you are studying, forget that you have talent. Work. Master time and rhythm and tone and the pedal. Do these things with your mind and your fingers. Then when you come to the real playing your talent may step in and work marvels.' He also used to say that in order to make a really fine pianist one must have a first rate talent, a first rate teacher and at least ten years of hard, intelligent constant study. The literature of the instrument is so great that he compared the student's task with that of drinking an ocean, before success could be assured.

"After tone, the Professor sought, most of all, rhythm. This he insisted was a sense which one must make part of one's very fibre. It could be taught to a limited extent; but it could best be acquired by the closest aural observation and by interminable attempts to get the swing of new compositions. The rhythmic patterns and designs, he insisted, should be the language of the pianist. They should flow free from the fingers just as the idioms of any language flow from the tongue. He was most keenly sensitive about this subject which is so difficult to explain. He would say that certain people stammer and stutter in speaking, that their words and phrases always seem stiff and stilted, that they say the terms but that there is no flow, no articulation, no accent. He claimed that musicians often stutter in similar manner, with bad articulation, that they have nothing to make their playing interesting and intelligible. The rhythmic swing of an itinerant gypsy band meant far more to him than the broken playing of a pedagog who accurately rendered all the notes with no rhythm. He even used to insist that lack of rhythm had an effect on him like that of seasickness. He sought to argue that the broken rhythm of the heavy seas was the thing that caused seasickness and that a poorly played rhythm had a similar effect upon the nervous system. However accurate this may be from a scientific standpoint, I do not know; but I do know that the Professor was as convinced of its truth as he was of the movement of the stars in their orbits. He could not tolerate a pupil with a poor sense of rhythm.

Piano Playing a Human Thing

"POSSIBLY one of the reasons why so many of the famous pupils of the Professor met with world success—I refer to pupils like Paderewski, Hambourg, Goodson, Gabrilowitsch, Friedman, Bloomfield-Zeisler, Essipov, and many others, was that he always considered piano-playing and the art of music in general as a human thing, an art for the people, instead of something for the limited few. In this connection he used to say that piano playing is like acting. The pianist must not merely press down keys and make sounds. He must convey musical thoughts to the audience. The larger the audience he is able to move with great master pieces, the higher and finer his art. Imagine an actor who struts upon the stage and merely recites the words of a great play. He has no standing in the theater. The greatest actor is the one who brings the most mean-

ing and the most beauty from the text! He used to say that there should be an eleventh commandment reserved for pianists:

'Thou Shalt Have Intelligence.'

"Unintelligent playing, mere playing of the notes, would drive him to dismiss a pupil. He had to be assured that the pupil was thinking or he would not listen patiently to his work. Although he was really a very patient man when the pupil was doing his best, he was unrelenting in his severity when the pupil make mistakes. He used to say, "There is absolutely no excuse for mistakes. There is always some slow tempo at which you can play that piece without any danger of a mistake. It is infinitely better for you to play it at that tempo absolutely right than to hazard faster tempos and thus compel unavoidable blunders. The only practice that is worth anything at all is perfect practice, practice without mistakes. If you are stupid enough to make mistakes, and to go on repeating mistakes, how can you ever hope to play well? One of the reasons why many students do not progress is that they habitually practice mistakes, year in and year out, instead of taking the time to correct mistakes once and for all. Every time you repeat a mistake you are going backward.'

Your Fingers Have Less Brains Than a Horse

"THE PROFESSOR could be furious when a pupil played a work fast at first. He used to say, 'Your fingers have less brains than a horse. You must train your fingers, patiently, slowly, surely. You are letting your fingers run wild. You must not play with your fingers alone. Play with your mind.'

"He attributed his own success to industry. He remarked, 'Men say I am a different kind of a teacher. I am only industrious. I work harder with my pupils.' Of course, this was not strictly true, because in addition to his great gifts he had a wonderful vitality which he imparted to his pupils; and his fertility in the way of fresh and interesting ideas upon everything relating to the art was amazing. Every day he would think of new and fresh things. His work never tired him or bored him. There was always something new and interesting ahead. This, coupled with his wonderful experience, made him a great figure in the history of music of his time.

"I hear in America, a great deal about what is termed. the 'Leschetizky Method of Relaxation.' Just as in the case of a great many celebrated men, there come posthumous traditions and legends which would have amused the men themselves very greatly. One teacher here describes relaxation as a 'freedom from nerves,' whatever that may mean. I am sure that the Professor would not have understood it. Of course, there was relaxation; but that relaxation must not be misunderstood. It was rather a kind of intense physical and mental concentration followed immediately with relaxation. Complete relaxation would mean total limpness and inertness from the shoulder to the finger tips. Of course, with the arm in such a condition it would be impossible to produce any tone whatever. Therefore the term relaxation in the stroke is a misnomer. His practice in playing all cantilena passages was to have the finger touch the surface of the key and then permit the arm pressure to bring out the tone. In other words, the key was never struck. Instantly after this there was, when the nature of the music made it possible, the greatest possible relaxation. This rests the whole playing apparatus and prevents any objectionable stiffness attending the next succeeding stroke. Of course, in very rapid finger passage work there is not the same opportunity for the alternation of concentration and relaxation. However, even in these passages there was to be cultivated a lack of stiffness in the hand finger and the arm. These things are easy to outline in a paragraph like this but they can only be accomplished after slow, laborious training and years of careful coaching.

Keeping Up the Technic

"LESCHETIZKY was a great believer in the daily practice of scales in piano playing. He used to quote Liszt who, when asked how it was possible for him to keep up his immense technic, replied, 'Five finger exercises and scales.' Leschetizky believed that these simple means were really better than many complicated exercises. He made a great distinction between those who were 'musically gifted' and those who were 'piano gifted.' He insisted that there was a distinct pianistic gift. He believed greatly in general culture and had little use for the musician who was an ignoramus in other lines of general culture. He had studied for three years at the University of Vienna, but left because of the Revolution of 1848.

"The professor was very nervous about public performances. The last time he played in public was at Frankfurt, in 1886, when he played the *Emperor Concerto* of Beethoven with great success. The remaining twenty-nine years of his life were devoted to teaching. While this was intense work, it was perhaps less nerve-wracking than the career of the virtuoso. Moreover, he was most interested in teaching.

"An early experience in St. Petersburg had made him very cautious in his movements. One of his servants, an ignorant Moujik, became intoxicated and tried to kill him. The servant was over-powered and forgiven, remaining for twenty-five years more as a faithful coachman. The professor, however, could never get over the experience and always had a loaded revolver in his bedroom. He was saved from the murderous attack by a faithful St. Bernard dog, Ajax. For this reason he adored dogs. I still have a vision of him, when aroused, walking through the night with a loaded revolver in his hand and scaring me half to death.

"Leschetizky had a very severe training from Czerny, the teacher of Liszt. Czerny he described as a little old man with a long pipe and a queer round cap on the back of his head—a typical schoolmaster. He was totally different in every way from Leschetizky as a pedagog. Czerny was the apotheosis of the mechanical teacher. He manufactured more musical machinery than almost any other man that ever composed. His works, largely technical, were over one thousand. Yet he was a fine teacher for Leschetizky, who was almost revolutionary in his musical tendencies at that time. Czerny thought of Schumann's *Carnaval* as the work of an accomplished dillitante. Chopin he described as 'sugar-water mixed with paprika.'

"Leschetizky went to Czerny when he was ten years of age. One of his first experiences was that of being present when the long, lank figure of Liszt came to visit the old teacher. Liszt saw a copy of 'Rienz.' on the piano and said, 'Behold, here is a man who one day will become immortal.' Wagner, at that time, was hardly known. It was possibly from Czerny that the professor got some of his habits of long and exacting labor. When Czerny found that the pupil did not know a work, he thought nothing of giving him sheafs of paper and obliging him to write every single note and mark from memory. This same task was repeatedly given to Leschetizky's own pupils. We even had to write out all the orchestral part of long concertos from memory.

"Leschetizky's power of concentration was enormo If he were playing or teaching the house might ha burned down and he would not have known it. I work would keep him far up into the night. He usual went to bed about five in the morning and was up ag ready for energetic work at ten. He would teach seven hours a day, even when he was over eighty, and was as fresh as a youth after a little rest. Once, wh Paderewski visited us, he arrived at six o'clock they visited and played billiards until five in the mo ing. The professor used to say that if Paderewski h not been the greatest pianist he might have become greatest billiard player of his time, or, in fact, anythi he wanted to, such was the diverse nature of Paderewski's genius.

A Tragic Ending

"IT SEEMS pitiful that the professor's long care which has brought so much joy to the wh world through his numerous pupils, should have en with great suffering and mental distress. His profe ional work reached so far back that he actually play as a child for Maria Louisa, the wife of Napoleon He was also the teacher of some of the youngest virtu of the present day. With advancing years he was tacked with arterio-sclerosis, or hardening of the arter interfering with the blood supply to the brain. All t occurred during the early days of the great war, a I find that many Americans are unfamiliar with th pathetic page in musical history. Nearly two years fore his death he became blind. This wore upon mind constantly, as it might, after such a vivid care He became suspicious of his best friends and imagin that they were plotting against him. Sometimes he wou arise in the night and try to leave the house. Wh I stopped him he would cry pathetically, 'I want to home. I want to go home.' Finally he went to his la home, and the noble career of a great artist and remar able man was closed."

Self-Test Questions on Mme. Leschetizky's Conferenc

1. *What did Leschetizky say of the value of teachin*
2. *Did Leschetizky make a fetich of technic?*
3. *Where did Leschetizky say that he learned the m about tone?*
4. *What did Leschetizky say about pupils stutterin*
5. *What is the only worth-while practice?*

Musical Monographs

Thoughts from the Pen of a Famous Musical Educator

WHEN an artist has conceived a design for a new work there is no rest for him until he has carried it out in tones, in colors, in marble, or in words. He mode s and remodels it, until it conforms to his ideal of the beautiful.

* * * * * * *

Men must have rest, but there are those who think they must be *idle* to have rest. "Idleness is not leisure," said Benjamin Franklin. There is rest in a change of occupation; hence, men who have correct views of life are ever active.

* * * * * * *

Music is a living language, it is a universal language, it pictures and expresses every shade of sentiment, and does so more powerfully than does the language of words. Yet when it portrays joy, sorrow or love, it does not depict any particular joy, sorrow or love, but it gives us simply these states of mind in general.

* * * * * * *

Next to religion, music is one of the greatest civilizing powers. You cannot point to a nation that is totally devoid of religious ideas neither can you discover even a small tribe, be it ever so crude in its customs, but has its music.

The student who plods along on the road to learnin without associates, the student who never meets th who are engaged with him in the same work, is apt become self-sufficient and conceited, or perhaps he b comes independent.

* * * * * * *

It is claimed that we musicians are especially afflicte with jealousy and conceit, for both faults blossom a often become ripe fruit in other professions.

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Music is purely an abstract art. It has nothing ta gible about it. The painter and sculptor see their work the poet reads his; the musician only hears his.

* * * * * * *

Many musicians go to excess in their attempts playing with expression. They disfigure any art-wo and, so to speak, turn the face of a saint into that o clown. . . . The true artist is satisfied to let the ar work have its effect. . . . . Show-work may astonish a time, but it will soon be denounced as such.

—*Karl Merz, in "Music and Culture."*

What Really Counts

By A. Louis Scarmolin

HOW OFTEN do we hear students remark, in speaking of a certain piece, "Oh, I am through with that, I had it a year ago!" This attitude of pupils has come to my attention several times during my experience in teaching; and I am glad to say that in each particular case I have been able to correct this mistaken idea concerning their old pieces.

If the student can be made to realize that what counts in his playing is not the grade of difficulty of his piece, but his understanding of it, he will readily see the advantage of getting out some of his old pieces, now that he has progressed in his studies and no doubt they are easie for him to play, and to try to discover the message th composer has given the world through the medium o his music. If the student will do this with sincerity an enthusiasm, he will be surprised and delighted to fin that the pieces are now even more beautiful than th were a year ago; and as his understanding increase he will be able to share his joy with others; for h playing will then be more welcomed by his friends an he will be helping to spread the gospel of good music i his community.

How to Hear with the Eye

By the Well-known English Musical Psychological Expert

H. ERNEST HUNT

An Article for Young Musicians

often said that a real musician must be able to with his eye, and see with his ear." By this we that when he sees music written on the copy it y conveys the idea of sounds to him. He does ve to hum it over or go to the piano to find out t sounds like, any more than we have to read aloud in order to find out their sense. Being thus hear a thing by looking at it, the musician saves f an enormous amount of time; and he soon finds can do more and more in this direction. Pres- e reaches such a stage that it would be quite im- e for him to go back to the old clumsy method ing a thing over to get at its musical message. instrumentalist will go even a step farther than or when he sees the music he can not only hear it sounds like but he can also imagine himself it on his instrument. So we have here three working independently, but also linked up very together. These are sight, hearing and what y call the muscular sense. What our musician e can both hear and play. What he hears, he picture as written and then play it. What he es in the musical way, he can play and also write

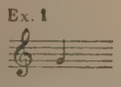
e are very valuable acquirements and make for usicianship, and if we begin at very simple exer- is not difficult to travel a long way in no very hile. But as I am writing for readers whom I ever see, and as it is quite impossible to know re the individual capacities, I must begin at the ginning, hoping to be forgiven by those who are ed far beyond the easiest stages.

der to be quite clear about the process we should something about the way in which we hear. are vibrations traveling like waves through the These waves are picked up by the ear and sent, electric impulse along a wire, by means of a to the brain. But the message that comes over raph wire, through a phone, or by wireless, is lly any message at all until it has been dealt y the machinery at the receiving end. In the way our nerve-messages must be dealt with in in and translated before we can understand them. nslate them by the brain-pictures which our pre- xperiences have given us. If we have already perience of them, or something like them, we ize them as old friends; if we have not met efore, we cannot really understand them. In such we put them on record in our memory for future ce and recognition. Consequently our brain pic- re tremendously important.

you will see that if we wish to recognize and e sound of the printed note, we must first have of sound-pictures in our brains, and these will ke themselves but must be very carefully put They must be quite clear, and we must be able them up when we want them.

let us try a little exercise. Here is example No. a single note.

Ex. 1



o the piano and sound it, and listen very care- what it sounds like. Now take the example om the instrument, and sit down and look at it. ile you look recall the sound very clearly and ly. How does it sound to you? Is it nearly as the piano made it? If it is not, then sound it n the piano, and listen once more. Now can all it like a real note on a real piano? Some of ll be able to, and perhaps some will not. This ans that those who cannot hear it will have to little harder or a little longer than the others. you are not able to make one single sound picture the brain, how can you hope to make dozens at a time. Spend a little while in getting this nple exercise perfect, it will be time well spent. f you look at Example 2,

Ex. 2

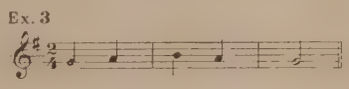
you will see that our old friend, the original note, simply goes on a little excursion, up to next door notes and back again. Listen to him—can you not quite easily hear him? If you can, excellent. If you can not, then go to the piano and play the notes, listening very carefully in order to make a clear sound-picture which you will be able to recall at will. Now go away from the instrument, as before, look at the written notes and see if you can reproduce their meaning. Make quite sure that whenever you see them you hear them also.

You should next try some exercises for yourself. Think of your original note going on an excursion downwards and back again; hear him, quite clearly, as he does it. Now get a sheet of music paper and write down where he has been, hearing him as you write. Then go to the piano and play what you have written, listening carefully to test whether it sounds exactly as you had expected. If correct, you may go on. But if you made mistakes it is of no use proceeding to more advanced tests until you get sight and sound working accurately together. You can then proceed to make more elaborate excursions, not merely to next-door notes, but to intervals, skips and jumps as well as steps. Presently you ought to be able to recognize and translate any of the ordinary intervals within the octave at first, and later on exceeding the octave.

You will realize, however, that a mere jumble of notes does not make a melody any more than a heap of bricks makes a house. In each case we need an architect to do some planning. We need, first of all, a selection of notes; there must also be a rhythm and a key. Rhythm means that there will be some regularly recurring accent or stress, like poetry, and that the melody will thus have some shape and form. Key means that the melody or composition has a home from which it starts out in the morning and returns at night; and there is always something of the atmosphere of that home about. The melody may go into lodgings for a little while, and then we call that a modulation, but it never finally remains in the lodgings. Sometimes it changes its apartments with alarming rapidity until we hardly know what its address really is, but it comes back safely home at last. That is why keys are so restful; and to have no key at all in music is just about as comfortable as having no home.

Take Example 2 now, and let us dress it up in a rhythm and give it a key, then it blossoms forth as

Ex. 3



Example 3. Its rhythm is a two-pulse measure; its home is called G major, and we double the length of the last note to give it a satisfactory balance. Can you hear it without playing it? Of course you can. Now you should write lots of simple little exercises like this, never separating the notes from the sound. Practice them in all ways, hearing them, then writing them and testing them by playing. Writing them first, then hearing, and playing to test. Then play them first and write them after, and then test what you have written. Go on to two-, three- or four-measure phrases after this pattern, gradually increasing the difficulty and making the excursions more wide afield. Vary the rhythms (go to your poetry book to see how you easily can do this), and also change the key for the sake of variety. Very quickly you will find that you are getting the knack of writing tunes like the little, simple one in Example 4. If you write half a dozen of these a day for two

Ex. 4

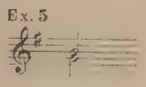
or three weeks you will soon develop the ability to hear melodies in your head and to write them down. Then as soon as you see an easy melody of this kind its sound will at once come into your mind as you see it. Then you will know that you are getting on excellently and have already done what a great many people never succeed in doing at all.

The next step is to take our starting note, as before,

H. ERNEST HUNT

and to put another note on top of it (Example 5) and to hear the two together as one. It may help at first

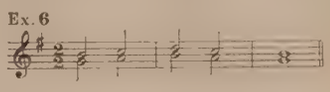
Ex. 5



if you hear them mentally one after the other before combining them, but the two-in-one step is very important. If you cannot get this with the utmost clearness, go again to the piano and sound them, listening carefully and putting the sound-picture into the brain. Then go away from the piano and waken up the sound-picture at sight of the written notes. Separate them and then combine them again so as to be quite sure that the mind-picture is as clear as it can possibly be.

When this is so, you may proceed to make excursions with thirds instead of single notes, as in Example 6,

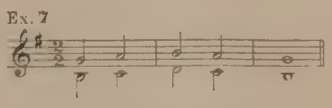
Ex. 6



and then you may start making your own exercises in thirds again as you did with the single notes. Always remember that you have now notes, rhythms and keys to work with, and nobody could possibly ever use up all the various forms and changes which these can offer. Just as you would try experiments with bricks to build play houses of different kinds, so also you can make any number of melodies. Even the greatest composers have only these same bricks, but the brains come in with the way in which they combine and make use of them.

Now take the notes in Example 6 and turn them upside down; then, instead of thirds, you have sixths. Can you hear what these sound like in Example 7 with-

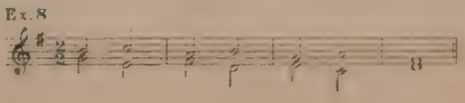
Ex. 7



out going to the piano? At any rate, picture what you think they ought to sound like and then go and play them to test your idea. If you were right, you may go on, but if your impression was wrong, correct it by listening carefully and then rehearsing the sound to the notes, so that you can hear the sound of a sixth whenever you see one written. After you have got the clear idea of a third, sixths come quite easily.

In Example 8 you will see that we have begun to mix thirds and sixths together so as to get more variety.

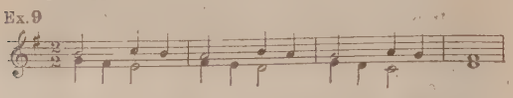
Ex. 8



First follow each part separately from sight and hear how it moves, and then in your head put them together and hear both at once. Be sure to have the sound-picture very exact, and in order to test whether you are getting it as clearly as you should, hear all the C's as C sharp. What difference does this make? Where is "home" when you have introduced the sharps? You see now how necessary it is to have your sound-pictures quite clear and accurate.

Look at the melody of Example 8 again and you will see that the way it moves is first one note up and then two notes down, missing a note on the downward skip. Now supposing we fill in this blank note, splitting the longer note into two shorter ones and making the melody run instead of walking. We call this filling in the passing notes, and it certainly seems to liven things up. So, having done this with the top part, we set to work in the same way with the lower part, and presently the example appears as in No. 9. This is as plain as pos-

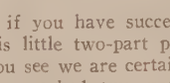
Ex. 9



sible to hear, and if you have succeeded with the previous exercises this little two-part passage will present no difficulty, but you see we are certainly getting on fast.

So far we have reached two notes at a time, but three at once are scarcely any harder. Moreover, we are getting so used to hearing the notes we see that we can do harder things now more easily than the easy things at first. In Example 10 we take our old friend the third. Hear him quite clearly, and then

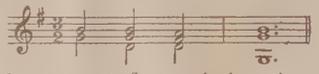
Ex. 10



imagine the D below sounding at the same time. Always remember our rule, and whenever you are unable to get the sound-picture clear, go to the instrument and get one made for you, and attend to it so clearly and carefully that you can recall it whenever you wish. Then when you see a note with a third above and a fourth below you will hear mentally what it sounds like.

In Example 11 we carry the matter a stage further and make a short passage in which we have three parts sounding at once. Can you hear it? If not, you can

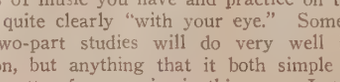
Ex. 11



sound the bottom part first and then the upper parts to get them quite clear. Afterwards they can be combined and you listen to the three at once. Make them into your sound-pictures and add them to your store. Then find some easy passages of a like kind in the various pieces of music you have and practice on these until you hear quite clearly "with your eye." Some of your earliest two-part studies will do very well indeed to begin upon, but anything that it both simple and easy will give matter for exercise in this way. Later on you can proceed to the simple two-part Inventions of Bach, trying first with little easy bits and leaving the more difficult till later.

Now try to hear what Example 12 says. The bass

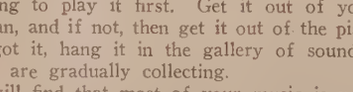
Ex. 12



note is altered, so first recall what Example 11 sounded like with the D in the bass, then picture the sound of the D being lowered one note to the C. The effect is quite different, but see if you can hear the effect without having to play it first. Get it out of your mind if you can, and if not, then get it out of the piano, and, having got it, hang it in the gallery of sound-pictures that you are gradually collecting.

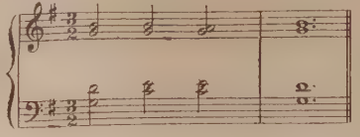
You will find that most of your music is written on two staves and not on the single one which we have been using. So now we re-write Example 12 with practically all the same notes, but on two staves as it would appear if written for the piano. The sound-picture comes just as easily, and if we practice this point we shall soon be able readily to read the musical meaning of passages

Ex. 13



written thus, as in Example 13. In Example 14 we turn the three-part harmony into four-part by filling in a part that would be sung by a tenor if four voices were singing a part each, as in a quartet. The effect

Ex. 14



is richer and fuller, as you should be able to see and hear. But if you cannot get it satisfactorily, then play it and listen, afterwards practicing it and mentally rehearsing it until it is perfectly familiar.

You can now try little experiments by yourself, to train your hearing to slight alterations and variations in the written pattern. For instance, in Example 14, what would be the mental effect of putting E flat instead of natural? What would it be like if the B were flat also in the melody? It is great fun to take easy passages someone else has written and to alter them mentally and to try to hear the result of the alterations. In a little while you will get just as clever at solving these little musical puzzles as you would at any other.

Composers of music have to be very clever at puzzles of this kind, for they write things on paper and must know just how they would sound when played perhaps by an orchestra of sixty. The composer cannot have something strummed out on the orchestra and say, "That sounds nice, I will write it down;" he has to write it down before the orchestra can play it. If he should happen to be as deaf as Beethoven was he will never be able to hear with his ear what he has written. He can then only hear it with his eye.

But there are composers who have to make up all their music by playing it first on the piano, and this is because they have not been trained to hear, as you are beginning to hear, with the eye. Consequently, they can think only of the things their fingers can play, and if their fingers have grown as stiff as mine, that will not amount to very much. And in any case, their fingers could never play like an orchestra. But you can make all sorts of new sound-pictures when you have trained yourself in this way, and then what you hear you can write down.

Now, I think, you will see how very important this work is, and how far it can take you in time. So you should never be content to look on written music as mere notes; it must always be sounds and music to you. Everything in the musical way then assists your progress, and the foundation you are laying will be of the very greatest value to you in many ways. Conducting, composition and extemporization are all built upon this foundation. If you exercise along these lines every day for a little while, you will find that you will get surprising results, and, best of all, you are growing and are developing true musicianship.

A First Piece Recital

By Robert Price

Are you worrying about that next recital? You have been in the custom of entertaining your pupils at regular intervals with private programs at your home, and have found it a splendid means of inspiration. Now, here it is, time for the next one, and such an outlook!

Sickness, vacations, social events and a host of other causes have interfered with your usual teaching schedule. More than half of the boys and girls would have to depend upon old pieces for creditable performances.

Is that your situation? Then why not try the "First Piece Recital"?

One of the most amusing ideas for a party we have ever known, is that in which adults bring pictures of themselves taken when they were little children. Why not apply a similar idea to music study?

The plan is simple: merely this—ask each of your pupils to come to the next recital prepared to play the first "real piece" he ever learned. The novelty of the idea is bound to interest them.

As a fun maker, the plan is excellent. When Mary, who amazed her fellow students at the last musicale with her facile rendition of a Chopin Etude, proceeds to give an absurdly dignified interpretation of "My Mamma's Waltz," the merriment will break forth. Soon stiffness and self-consciousness, the usual bugbears of formal programs, will completely disappear and everyone will be having a good time, which is bound to be a stimulant for the next more serious event.

The idea is a good one for use in regular Junior Music Clubs, as a novel change from more serious study; and the members of an adult organization have taken part in a "First Piece Recital" with no less enjoyment.

Sparks from the Musical Anvil

Flashes of Active Musical Minds

"One should not always depend upon others for music. The foundation of a musical people is the to create music one's self."—Elizabeth Rethberg.

* * *

"Negro folk-songs are simple and beautiful, an is complex and hideous; but both are perfect rend of emotional states—pure in one case, stupid and in the other."—Harold Bauer.

* * *

"Even more important than technical agility is th itual essence that must manifest itself. The ne of constant change of expression is a greater stum block for the pianist than are feats of dexterity." —Guiomar No

* * *

"I claim that it is the duty of municipalities to deep interest in music in all its aspects, and in art generally, from the point of view that it is inca upon them to do everything they can to elevate and the people."—Sir Dan Godfrey.

* * *

"This is the chief value of art—that not only artist, but to the whole community, the practice an suit of art is the supreme resource of man agains mergence by the commonplace. And by art I me forms of human activity which both come from an alive the creative imagination."—John B. McEwen

* * *

"Music is a factor in the life of the people o those cities where it is municipally controlled, or a managed by the public at large and not by a small . . . You will find a vital interest in music in communities which have a direct interest in the æ life of the city."—Cecil Arden.

* * *

"The Great Panjandrums measure the success o much in the same way that they measure the succ the Cleansing Department—by statistics. The test one case is the size of the audience; in the other it number of dustbins emptied in the course of the This view is typical of the municipal mind in musi that is why municipal music is generally so hop inartistic."—*A. N. S., in Rochdale Observer.*

How Music Stopped a Battle

By Percy A. Scholes

In 1758 a British force landed in France—at St in Brittany. A Breton regiment was marching to it when all at once it stopped—*the British soldiers singing one of its own Breton national songs!* Bretons, carried away by their feelings, joined refrain. The officers on each side told their men —and the words of command were found to be same language. Instead of firing at each othe two forces threw down their weapons and became f

How was this? The British regiment was and the Welsh are descendants of the ancient Bri driven into the mountains of Wales by the Saxo the sixth century, at the same time as the ancest the Bretons were driven across the sea into Brit

After more than a thousand years, the desce of these two bodies of the old British nation m found they knew the same language and the same Differences had crept into the language and in songs, of course, but the two regiments could ta gether without much difficulty, and join in a cho gether.

This shows how people cling to their national This one is now known in Brittany as *Emgann Kast* (The Battle of St. Cast) and is still popu Wales as *Captain Morgan's March.* It can be in some song books.—*From the "Great Musicians."*

"The minor performer, by singing or pl inferior music, will at once give its wea away, but the truly great interpreter has th happy faculty of turning it, by some myst alchemy in which his personality becomes dominant ingredient, into a glittering m which, though it be not gold, has so decept the appearance of gold that it enforces undis currency. At any rate, it will serve the art purchase public favor."—Eric Blom.

eat Orchestral Master Works, As Heard Over the Footlights, the Radio, on the Talking Machine and the Player-Piano

By VICTOR BIART

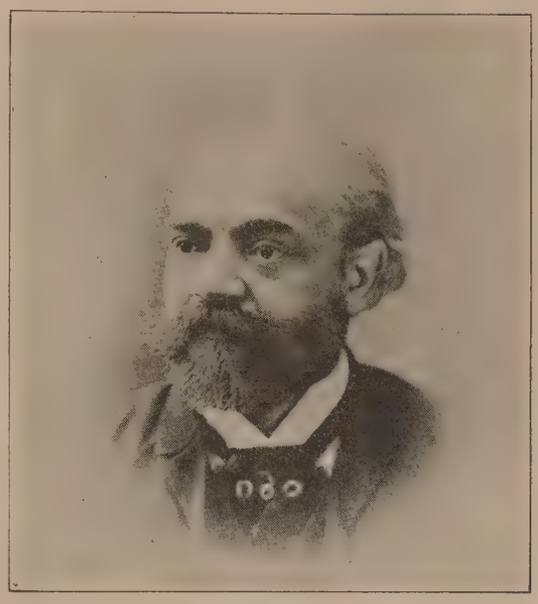
Late Official Lecturer on the New York Philharmonic Concerts

Symphony "From The New World" by Dvořák

O SYMPHONY, perhaps, makes a stronger popular appeal to the American music-loving public than the last of Dvořák's five symphonies, the one entitled "From The New The title itself strikes a responsive chord, patriotism. The national, in fact, always exerts charm, whether it be represented by the native exotic. Folk-music, therefore, offers a source favorable material for a sympathetic composer, ne has proved himself more at home in this an Antonin Dvořák, the great Czech composer, ed from 1841 till 1904. Not only the folk-music own land, but that of other countries as well, nded his interest and found him a receptive

g his sojourn in this country, from 1892-95, in he occupied the position of Director of The l Conservatory in New York, the master became interested in and closely studied the music of gro of the South. He never tired of hearing ntation songs and spirituals sung by the young musician, Mr. H. T. Burleigh, at that time a in the classes of the eminent composer, Mr. Goldmark. In this music Dvořák thought to true basis of American folk-music. As Mr. h tells us: "Dvořák just saturated himself with it of these old tunes and then invented his own Those to which he desired to give a particumerican snap he cast in the molds distinguished all by that characteristic rhythmical feature, tion. Everyone knows, of course, that this is by no means an exclusive property of Negro it is shared by the Scotch as well as the Hun- A study of the thematic material of this ny will show that not all of its themes are in copated rhythm; in fact, apart from the Intro- which is pervaded with it, it is employed in racteristic form only in the two themes of the ovement and the middle section of the second. rent manner of syncopation appears in the begin- the Scherzo, which is in triple measure, but it e of the particular significance just explained. lodic feature, no less salient, of the Negro tunes employment of a minor seventh. This striking is very typical of the music of the Orient, which it was also introduced into the Christian It is encountered in the first measure of the ction, in the subsidiary theme in G minor the first and second themes of the first move- the middle section of the second movement, in ncipal Subject of the Scherzo, and in the first of the last movement. It thus plays a prominent the sombre coloring of these passages. In the

Dvořák's Favorite Walk at Spillville, Iowa



ANTONIN DVOŘÁK

harmonization involved by this interval, as well as that of the entire work, lies largely the colorfulness of this symphony, which is one of its outstanding attractions. This richness and variety of harmonic color is a charm of this delightful composer that matches his wealth of melodic invention. All this is further heightened by the brilliancy of his instrumentation.

MR. WILLIAM ARMS FISHER, once a pupil of the master, says that the composer "in 1893, longing to hear his native tongue and with something akin to homesickness, spent the summer in Spillville, Iowa, a small community of Bohemians. Here, as the outcome of his enthusiastic study of the folk-music of the American Negro, he wrote the symphony 'From The New World.' He told me . . . that the wide-stretching prairies of the mid-west had greatly impressed him."

It is evident, therefore, that the negro element is not the only radical one in this work, for the composer's homesickness naturally involved his own nationality, represented by tunes in folk-music style. What could be more natural than that his longing should permeate the expressional content of this symphony, with its numerous passages of pathos and sadness? In no part of the work does this find more poignant expression than in the famous and beautiful Largo. This duality of racial atmosphere and the strongly personal vein constitute the expressional content of the work, which is purely abstract, that is, in no way based upon a program or synopsis.

The thematic material is original with the composer, with the exception of the second theme of the first movement, for which the beginning of the song "Swing Low, Sweet Chariot" is employed, also a snatch from "Three Blind Mice."

Introduction—Adagio

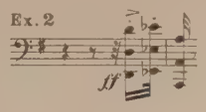
A SOLEMN tone, with touches of sadness and pathos, permeates the opening phrase of the introduction. The syncopated melody, with the minor seventh in the first measure, is carried by the celli in this phrase, the whole, with the shifting harmonies, moving in rather low register.

Opening phrase

Ex. 1

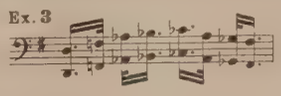
In the next phrase the celli are answered by the flute. The ominous stillness of these two phrases is suddenly broken by a violent outburst of the entire stringed orchestra, vehemently uttering this fragment of the opening melody.

Ex. 2



From this rhythmic eruption the initial member of the first theme of the first movement suddenly appears in rhythmical, though not yet harmonic, form.

Ex. 3

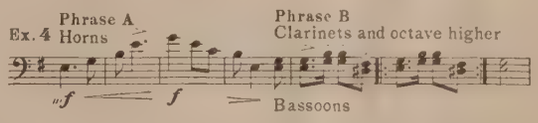


Increasing activity and rapid awakening quickly lead to a climactic height—the threshold of the first movement proper.

Allegro Molto

FROM the introduction the first theme emerges in all the glory of its vitality and energy, the melody opening with an ascent in vigorous strides through the intervals of the E minor tonic harmony, carried by the third and fourth horns in unison. The syncopation in the second and fourth measures of phrase A give this theme its rhythmical physiognomy. In phrase B the clarinets and bassoons, moving in thirds, put forth a different, but no less sharp, rhythm in their emphasized dotted eighth-notes.

Ex. 4

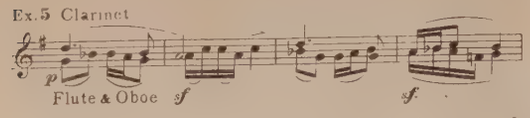


A repetition of phrase A transfers the melody an octave higher to both oboes in unison, the path of tonality then turning suddenly to the key of the relative major, in which the wood wind presents phrase B. The melody of phrase A thereupon reappears in all strings to rise to a climactic height in which the trombones, the artillery of the brass contingent, blare forth this melody together with bassoons and bass strings (celli and double-basses). Following this phrase B is strung out into a transition to the subsidiary theme in G minor. The first measure of the latter is twice interpolated, during this transition, by violas and celli, presaging the approach of this picturesque theme, which enters after a passage of subsidence.

House in Spillville, Iowa, where Dvořák Wrote Most of the "New World" Symphony

This exotic theme, with its minor seventh in the fourth measure, is regarded by some as typical of Indian music, especially when it is accompanied by the drone bass furnished by the plucked celli on G and D.

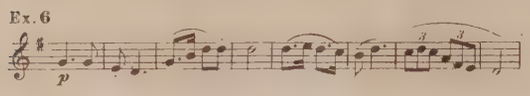
Ex. 5 Clarinet



After three repetitions of this phrase, in the last two of which the melody is taken by the second violins, it appears in bass strings and is developed in the violins to a climax followed by a brief episode in G major derived from it, flutes and oboes following its outlines. This episode of the transition rests and subsides on the dominant of the relative major key, G major, in which the second theme appears.

The melody of the song "Swing Low, Sweet Chariot," already described as furnishing the material for this theme, with slight rhythmical alteration, is carried by the flute, the strings—except double-basses—providing a harmonic background in *ppp*.

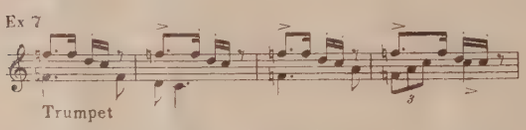
Ex. 6



The melody is repeated by the violins, and a codetta based upon it concludes the exposition.

In the development, which begins after the double-bar, the thematic material is developed in the manner peculiar to the sonata-form; fragments of both themes are presented in varying rhythmic form, in different keys, answered back and forth by various instruments. An interesting example of this thematic treatment is the presentation of a fragment of a theme in the form known in counterpoint as diminution, that is, each note reduced to half of its original length in one part or voice, while another gives it in its original form. The first motive of the second theme is here treated in this manner. First violins.

Ex 7

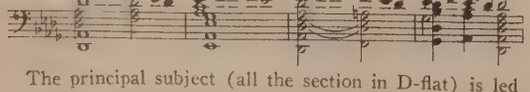


The development, upon the conclusion of the thematic discussion, leads to the recapitulation, in which the themes return in the same order as in the exposition. A departure is here made from the customary scheme of presenting the second theme in the main key in that this theme here appears in the key of A-flat major. The climax of the movement is reached in the coda, in which both themes appear interwoven. A last proclamation of the first theme in trombones and bass strings brings the movement to an eloquent and forceful closure.

Largo

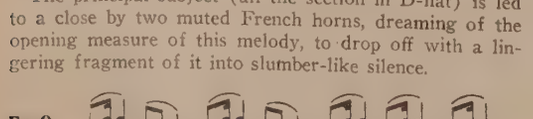
WE NOW come to the largo, the heart of this beautiful symphony. The brass and low wood-wind open the movement with sustained chords of slumbering softness and a stillness akin to that of the vast prairie that so impressed the composer. Beginning with the E-major chord, this opening phrase suddenly turns, as if in awakening, to the key of D-flat, that of the movement. Above the harmonies of soft muted strings the English horn sings its irresistible melody, dreamy and full of longing. No instrument could be more aptly chosen for this melody than this one, with its sad and melancholy tone. It is, incidentally neither English nor a horn, but an alto oboe, even more plaintive in tone quality than its soprano sister. The name is now generally accepted as derived from a corruption of the French angle—angle-shaped, on account of the angle in which a part of the instrument was bent, by reason of its length—into "anglais," English. The first part of this melody is as follows:

Ex. 8



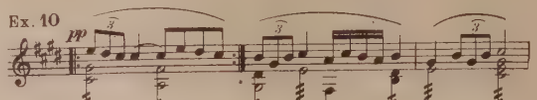
The principal subject (all the section in D-flat) is led to a close by two muted French horns, dreaming of the opening measure of this melody, to drop off with a lingering fragment of it into slumber-like silence.

Ex. 9



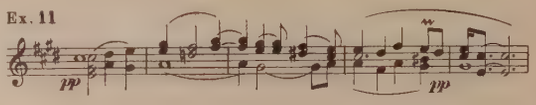
From this quiescent state issues a sad melody in C sharp minor, sung by flute and oboe, gently animated by the softest fluttering in the strings. The earnestness of this melody is intensified by the minor seventh, B-natural, in measures 3 and 4 of the following examples, referred to in our discussion of this feature.

Ex. 10



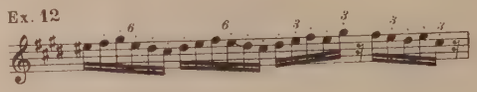
More plaintive is the period that follows, with the exquisitely tender melody in the clarinets, the double-basses discreetly plucking a soft accompaniment. The syncopation in the last measure of this example is again distinctive. The two upper parts are clarinets, the lower, oboes.

Ex. 11



A merry chirping and warbling of wood-wind in C-sharp major, soon joined by violins, is the signal of awakening, effected by a flood of crescendo to climactic fortissimo illuminating the alteration and combination of motives and fragments of both themes of the first movement. This brief but animated episode begins with the following measure:

Ex. 12



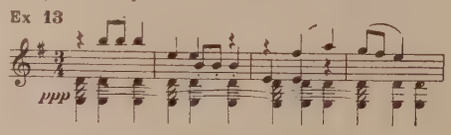
The abatement that follows leads to the return of the principal subject, with the English horn melody, after which the opening chords of the largo bring the movement to a vanishing close on repeated chords low in the bass, on the double-basses.

Scherzo

THE SCHERZO is odd and unique. Its principal subject combines dainty piquancy with sombreness and capriciousness. The charm of variety is offered by the two middle sections (trios). These are in the style of the folk-song and take us right into the midst of European peasant life, calling up memories of the composer's distant homeland.

A strong rhythmic impulse in wood-wind, horns and kettle-drums in the opening phrase sets the Scherzo in motion. In this striking rhythm the string groups successively deploy into a harmonic position forming the chord of the minor seventh on the tonic (e, g, b, d). This arresting harmony at once casts a sombreness further precipitated by a receding and sudden diminuendo to double pianissimo. Against this original background flute and oboe in unison daintily pipe the fundamental motive of the Scherzo, with interpolations by clarinet. The phrase (always four measures unless otherwise specified) based upon this motive here follows:

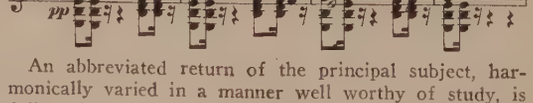
Ex 13



The principal subject (the entire portion in E-minor extending to the first double-bar) comes into full bloom in the great orchestral climax that soon follows.

An abating transition leads into the first trio, *Poco sostenuto*, E-major. A lovely melody, first sung by flute and oboe in octaves, forms its first part. It is then repeated by clarinets. Strings bring up the accompaniment in simple chords. It is folk-song to the very core.

Ex. 14



An abbreviated return of the principal subject, harmonically varied in a manner well worthy of study, is followed, after a brief transition featuring the fundamental motive in an orchestrally interesting treatment, by the second trio. This is another delightful example of folk-song, like the first trio, just the kind of tune so often heard on instruments like the accordion. The body of the song is carried by wind instruments above a cadencing and later, rippling, figure on violins.

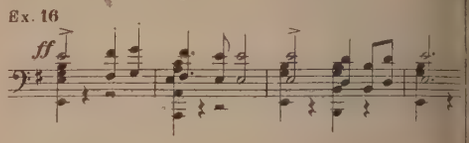
Ex. 15

After another return of the principal subje coda, in which a rhythmic variant of the first th the first movement mingles with the fundamen tive of the Scherzo, brings the movement to with a crashing chord after a disintegration motive.

Allegro Con Fuoco

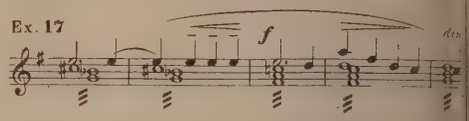
THE IMPASSIONED first theme of the fina of earnestness and vigor, is proclaimed in like gait, after an introduction of nine measu trumpets and horns, to accompaniment of full or Here again the minor seventh contributes to t of solemnity and pathos, in measure 3.

Ex. 16



A scampering subsidiary theme in dashing first in violins, then in wood-wind, leads to the theme. This is one of the most beautiful and melodies in the entire symphony. It is given clarinet above a fluttering tremolo in strings.

Ex. 17



After this lovely theme comes a codetta consi measure from "Three Blind Mice," which is dev as a ground bass, then elaborated with trills in and oboes. In the development there are, in a to appearances of the first theme—also in dimin flitting reminiscences of fragments of the first of the preceding movements.

In climactic grandeur the recapitulation begin the first theme of the last movement. A coda t with buoyant animation follows the second them codetta. After a great climax a subsidence pres final view of the first motive (first two measur the Largo and that of the Scherzo, the latter one s varied. The main theme of the last movement th pears in sad mood on horns, to be taken up by and all wood wind in deeply impressive solem retarding tempo. After this the sudden outbreak major mode sheds a light of exalted magnitude first members of the first themes of the first an movements, called out simultaneously by horns, pets and trombones and ending in a poignant In precipitous haste the last measures rush to a ending in an extinguishing diminuendo on the final

Testing Your Own Work

By Hosea Henderson

THE student should always look forward to tha when he will be obliged to cut the educational binding him to his teacher and sail forth upo musical seas with his hand upon his own tiller.

The usual human leaning at such a time is t the new freedon from the teacher's curb.

What really happens? Unless the pupil has been such severe discipline that he proceeds automatica hold himself in check, he begins to be more and indulgent with his playing habits. He plays his and his Philipp religiously for a few weeks, and g ally they disappear. His Schumann grows more "s and his Chopin is engulfed in a mire of rubato.

How can he get back?

Largely by means of a series of rigid tests or e

Have you ever been through a great manufact plant where machinery was being made which re the most exacting precision? A good part of the of production goes toward experts who test, test everlastingly test at every stage of the progress.

Unless you wish to slip back you must invent s rigid tests to apply to your own work every day. your fingering, test your accents, test your tempo the unmerciful metronome. Question everything do and analyse all the time. Test your memory. nothing for granted but Test, Test, Test.

It always pays.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Attention During Practice

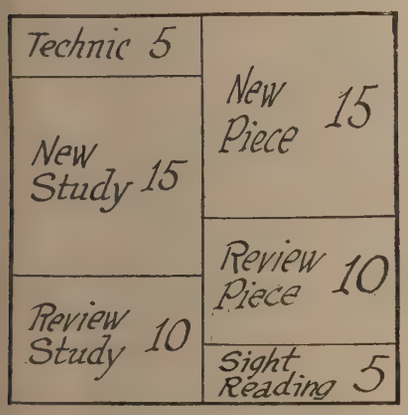
A pupil loves music very much, but cannot bring his mind down to study for any length of time. He becomes restless when practicing. How can he remedy this?

J. P. H.

ere is a question of a conflict between interests. So as a pupil's attention is focused upon his practice will be contented and happy; but if it wanders to r more attractive fields, practice becomes tiresome profitless. While he makes his fingers go mechanic- he is thinking of the baseball field or the skating , and consequently wishes his piano in Guinea.

et us seek the solution of our problem in the popular e for cross-word puzzles. Why is it that thou- ls of people are driven to neglect everything—work, , even food—through their enthusiasm for these y devices which often place a heavy strain upon r brain power? If only piano practice could be le equally alluring we should not have to urge Johnny Susie to do their daily hour's stunt, but might have ull them away from the piano by main force.

the first place, then, the cross-word puzzle is attrac- by reason of its very *system*. The mystic pattern le by its black and white squares is of immediate rest; and this interest is further whetted by the that each puzzle has its own peculiar arrangement, ch reacts on our minds like a clue to a detective. an we not, then, concoct a similarly enticing pattern piano practice? Let's group the hour period into perly proportioned sections, each of which is de- d to an essential item, and all of which are squared in the accepted cross-word fashion, as follows:



Observe that figures refer to minutes of practice. ohnny is now to draw this figure, enlarged as much is desirable, on a sheet of pasteboard; and then to it into its component sections. When he sits down practice, he shuffles these sections up, and then pro- ds to carry out the provisions of each one, in the er in which they happen to occur. Thus his work the requisite system and variety.

But perhaps the chief fascination of the cross-word zle is that there is a pleasing sense of accomplish- nt in solving each of its details. Likewise, in carry- out the practice scheme, each item should have a nite end in view. Take the matter of technic. Assign ifferent technical task for each day. If Johnny is rking on scales, let him practice C and G the first y, D and A the second, and so on, repeating each one iven number of times. So with studies and pieces. rtain passages are prescribed, and directions given for rk in each; one to be played only with the hands arately, another to be practiced by single measures, ther by phrases, and in any other way the teacher's enuity may invent.

Finally, let the review work be a climax to all these cesses, from the fact that unity of expression is lved out of the varied details. So the puzzle is at t solved!

Here, then, should be sufficient material to keep hnny's mind so occupied with his practice work that ought to be immune from thoughts even of radio d aeroplanes!

Advanced Studies and Pieces

1. I am playing Czerny, Op. 849, Heller, Op. 46, Mozart's Sonatas and Hanon's Virtuoso Exercises. I am now at a loss as to what technical studies to take up next. After Heller's Op. 46 I am planning to go on with his Op. 45 and Op. 16, and from there on I am at a loss as to what to do. Also after Mozart, Haydn and Clementi does one take up Beethoven? What mechanical exercises come after Hanon?

2. In most of Czerny's works the metronome markings are so high that it seems impossible to play at the designated speed. Are these markings right?—H. S.

You seem to have fed on a pretty stiff diet. All the works that you mention are of excellent quality; but I should think it time for a change. You are getting surfeited with Heller, for instance, fine as his studies undoubtedly are.

Let me recommend that you pursue your technical drill under the guidance of some comprehensive book, such as *Mastering the Scales and Arpeggios,* by Cooke, supplementing this work by selections from Cramer's Studies, which I do not notice on your list. After the latter may come the two books of Moscheles, Op. 70, from which a judicious choice may be made. For studies more on modern and interpretative lines, I suggest Haberbier's *Etudes Poésies,* Op. 53-59; Arthur Foote's *Nine Etudes,* Op. 27, and MacDowell's *Twelve Etudes,* Op. 39.

After your study of Haydn and Mozart, you should be ready for some of Beethoven's Sonatas, as well as works of Schubert, Mendelssohn, Schumann and Chopin. While the classics are invaluable to a proper pianistic education, they should be alternated with more modern compositions.

2. Don't, I beg of you, become a slave to metronome markings, which are often inserted carelessly and absurdly by editors; for to strive for extreme speed is often the worst thing a student can do. Rather insist upon clear and accurate results, at a slow or medium tempo. Scampering over the keys at breakneck speed is as bad as attempting to repair an automobile tire while the machine is traveling at fifty miles an hour.

Rub out your metronome markings, and insert in their place the slogan, SAFETY FIRST!

Faulty Fingering

"What exercises would you suggest for faulty fingering? The pupil is a child. At present I am having her do her practice in my studio, under supervision. She is using a Köhler first year book, which has some excellent finger études; but the seemingly endless times I have gone over them with her slide off her memory like water off a duck's back. Otherwise she is normal and bright. She is apparently interested."

C. R.

Carelessness in fingering is a fault that is difficult to remedy, since it means a neglect of a fundamental which is hard to recover. Some pupils are brought up to believe that reading music means simply to play the correct notes. We who know better, however, realize that there are other factors that are just as important, especially *time, touch* and *fingering.* But since the last-named of these factors is the least interesting of all, it is especially subject to neglect.

Let us simplify the problem by getting down to brass tacks. Select something of worth-while nature—say Clementi's *First Sonatine*—and get it in a well-fingered edition. Then assign the pupil a certain passage which she is to play only with one hand at a time. Each measure is to be repeated at least three times; and during the first time, she is to pronounce aloud each finger-number. Not until the fingering corresponds accurately with these numbers should she be allowed to begin playing with both hands at once.

When she finally reaches this point, if a mistake in fingering occurs, let her herself re-mark the finger number with a blue pencil, and play the erroneous measure correctly several times.

Such work as this must be insisted upon until she is taught to notice the fingering; for this fault cannot be patched up. It must be eradicated at any cost, otherwise there is no cure.

Fundamental Features

How shall I present to young pupils (1) rhythm, (2) transposition, (3) elementary harmony, and (4) form? What is the exact meaning of form?

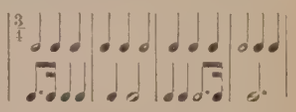
YOUNG TEACHER.

This is rather a large order, since a book might be written on any one of the above subjects. I will do my best to put you on the right track, however.

(1) Since rhythm has to do with the heart-beat of music, it should be established from the very beginning. Note here the distinction between *beats,* the even divisions which constitute the framework of a piece, and *rhythm proper,* the time-pattern that is embroidered within this framework. Begin, therefore, by teaching the pupil to count the beats steadily and staccato, clapping his hands or marching about the room to emphasize them. Then, while he claps the beats, drum out the rhythmic pattern in a given piece with a pencil on the piano or a table. Take a Mazurka, for instance, which has something like the following rhythmic structure, distinguishing beats and rhythm thus:

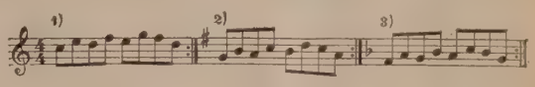
Beats (clapped):

Rhythmic pattern (tapped with pencil):



Be sure that the pupil understands *in advance* the rhythm of each composition that he studies, and then teach him to count aloud, to nod his head on the beats, or in some other way to indicate the time during his practice.

(2) Transposition may be started by giving the pupil little finger exercises and having him practice these in all the keys with which he is familiar. If he knows the scales of C, G, and F major, for instance, he may play the exercise (1) in these keys, as at (2) and (3):



It is but a step from this process to the transposition of little studies or even pieces. I do not advise, however, putting too much stress on this subject, since results are hardly worth the effort.

(3) Play easy duets with the pupil, such as H. Wohlfahrt's Op. 87, having him read on in strict time, even if he is somewhat inaccurate in his notes. A few minutes' drill of this sort at the close of the lesson is a healthful exercise to which he will look forward with pleasure. When he is far enough advanced, you may assign a portion of some collection of pieces—say a Sonatine Album—for him to read during the week, again insisting on the observance of strict time.

(4) Harmony really begins with scales, and these should early be given the pupil, while their structure is explained. Gradually intervals, and then the principal triads, may be worked into the lessons, following some good text-book, such as the *Harmony Book for Beginners,* by Preston Ware Orem. Look out that the doses are sufficiently small, and that each step is thoroughly understood before proceeding to the next.

(5) (6) Form in music concerns its architectural features: the way beats are grouped into measures, measures into phrases and phrases into sections. You should become familiar with such details by studying a book like *Musical Forms,* by Ernest Pauer, or *Form in Music,* by Stewart MacPherson.

Then apply your knowledge by showing the pupil, or, better still, having him find out for himself, the divisions of each piece that he studies, and how each division should be given its individual meaning. Let each phrase work up to its climax, and the whole be finally put together so that there is a continual growth in interest. The clear understanding of form is one of the prime factors in an intelligent interpretation.

I venture to suggest the following as the order of importance attached to the above features:

1, Rhythm; 2, Form; 3, Sight-Reading; 4, Harmony; 5, Transposition.

"Special Issues," any one of which will be well worth a year's subscription to "The Etude," are now in preparation for the near future.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE RECIPE FOR SUCCESSFUL STUDY

A CONCLUDING chapter in Francis Rogers' book, "Some Famous Singers of the 19th Century" contains some conclusions which, while primarily intended for voice students, are no less suitable for all students of music.

"As every singing teacher knows, mere beauty of voice is by no means rare; what is rare is the effective will to develop the voice to its utmost capacity," says Rogers. "Natural beauty of voice is often a detriment to its possessor, for it may tempt him to rely upon nature, rather than on art for his victories. The solidest foundation of all for a career is an artistic ambition that will not be denied. This ambition includes the qualities of self-denial, patience and industry; it needs to be guided by a keen intelligence and fortified by a sound, vigorous body; then, if it be furnished, too, with a voice of good quality and power, we have the wherewithal to build a career.

"The early struggles of Pasta, Rubini and Duprez offer a precious lesson to young singers that believe the world cruel in refusing to accept them at their own valuation. Even those of their colleagues to whom recognition came speedily (excepting Catalani, whose attitude toward her art was in no way commendable) made and sustained their reputations by virtue of their unswerving devotion to high artistic ideals. The attainment of every height was but the point of departure for a loftier flight. Sontag after 20 years of retirement, won a new celebrity in an entirely new repertory. Malibran was always learning new roles and perfecting herself in those she had already sung. . . . With such examples as these before us, we shall not be far from right if we change the recipe for success from one of having into doing—'Voice, Voice and—Voice' into 'Work, Work and—Work.'"

"WHEREVER people gather together I would have music, for it brings happiness and contentment."

—HON. JAMES J. DAVIS.

STRAVINSKI'S SPATS

ADMIRERS of the Russian composer, Stravinski, may find some amusement in a story told of him by Leigh Henry, and quoted by Sir Dan Godfrey in *Memories and Music.*

Godfrey says that Leigh Henry was walking with Stravinski along Regent Street, London, "when the composer suddenly stopped in front of an outfitter's shop, the window of which contained a striking display of alluring-looking spats. Before Leigh Henry could intervene, Stravinski rushed into the shop, demanded to be shown all the spats in the window, and decided to purchase the lot—sixteen pairs! Then he looked at his watch, turned to his companion and exclaimed: 'I have an appointment, here's some money, look after the spats,' and dashed out of the shop, as quickly and as suddenly as he had entered it. Poor Leigh Henry followed him all over London that day trying to deliver them."

Godfrey also tells one about Sir Thomas Beecham, the erratic English conductor: "With its customary fickleness, the weather, one spring day, turned very warm although the morning had been cold. Beecham found himself perspiring furiously as he walked along in his heavy fur coat. At last he found he could stand it no longer. Hailing a taxi, he opened the door, hurled the ponderous coat inside, and turning to the driver, commanded, 'Follow me.' Then he sauntered up the street as if nothing unusual had happened."

A PARISIAN NIGHT'S ENTERTAINMENT

IN his *Music and Bad Manners,* Carl Van Vechten gives a curious account of how intensely the galleryites of Paris interest themselves in music. Our own concert-manners are undoubtedly better, but perhaps our interest is not as keen as it might be, judging from the following:

"Another stormy audience I encountered at a concert of the Colonne Orchestra in Paris," writes Van Vechten. "The concert took place during the season of poor Colonne's final illness. . . . Gabriel Pierné, his successor, had already assumed the baton, and he conducted the concert in question. Anton Van Rooy was the soloist, and he had chosen to sing two very familiar Wagner excerpts, *Wotan's Farewell* from 'Die Walküre,' and the air which celebrates the evening star from 'Tannhäuser.'

"The concert proceeded in ordinary fashion until Mr. Van Rooy appeared; then the uproar began. The gallery hooted, and screamed, and yelled. All the terrible noises which only a Paris crowd can invent were hurled from the dark recesses of the gallery. The din was appalling, terrifying. Mr. Van Rooy nervously fingered a sheet of music he had in his hands. Undoubtedly visions of the first performance of 'Tannhäuser' at the Paris Opéra passed through his mind. . . . Mr. Pierné, who knows his Paris, faced the crowd, while the audience below peered up and shuddered, with something of the fright the aristocrats showed during the first days of the Revolution. Then he held up his hand, and, in time, the modest gesture provoked a modicum of silence. In that silence someone shrieked out the explanation: '"Tannhäuser" avant "Walküre"' ('Tannhäuser' before 'Walküre'). That was all. The gallery was not satisfied about the order of the program."

The change was made to suit the gallery and all went well!

WEBER'S LAST VISIT TO BEETHOVEN

SIR JULIUS BENEDICT'S *Weber* contains an account of a visit the composer of "Der Freischütz" paid to Beethoven at Baden, near Vienna, in October, 1823, which gives us a vivid idea of how poor, deaf Beethoven lived.

"We all felt strangely moved when entering the great man's poor, desolate-looking room," writes Benedict. "Everything was in most appalling disorder—music, money, clothing on the floor, the bed unmade, broken coffee-cups upon the table, the open pianoforte with scarcely any strings left and thickly covered with dust, while he himself was wrapped in a shabby old dressing-gown. He recognized Weber at once, and embracing him, energetically shouted: 'There you are, du Teufel's Kerl' (You devil of a fellow!), and, handing him his tablet, pushed a heap of music from the piano, threw himself upon it, and during a flow of conversation commenced dressing to go out with us. He began with a string of complaints about his position, about the public, the theatres, the Italians, and more especially about his own ungrateful nephew.

"Weber, evidently touched by this tale of woe, advised him to leave Vienna and go to Germany and England, where his works were so much appreciated.

"'Too late,' cried Beethoven, pointing to his ear and shaking his head sadly; then he seized Weber's arm, and dragged him away to the hotel where he used to take his meals.

"After a long and most interesting conversation referring to the highest questions of art, the time came for departure. Again and again Beethoven embraced Weber, and it was long before he would loose the thin delicate hand from his mighty fist. 'Success to your new opera; if I can I will come on the first night,' were his last words. The two great musicians never met again."

BALAKIREFF, A GREAT RUSSIAN TEACHER

IN *My Musical Life,* Rimsky-Korsakoff thus describes Balakireff, one of the founders of the modern Russian school of music.

"Balakireff, who had never had any systematic course in harmony and counterpoint, and had not even superficially applied himself to it, evidently thought such studies quite unnecessary. Thanks to his original talent and pianistic gifts, thanks also to the musical environment which he had found at Ulybysheff's (who had a private orchestra which played Beethoven's symphonies under Balakireff's leadership) —he somehow became at a bound a genuine, practical musician. An excellent pianist, a superior sight reader of music, a splendid improviser, endowed by nature with the sense of correct harmony and part-writing, he possessed a technic, partly native and partly acquired through a vast musical erudition, with the help of an extraordinary memory, keen and retentive, which means so much in steering a critical course in musical literature. . . .

"Whenever I, or other young men, later on, played him our essays at composition, he instantly caught all defects of form, modulation, etc., and forthwith seating himself at the piano, he would improvise and show how the composition in question should be changed exactly as he indicated, and frequently entire passages in other people's compositions became his and not their putative authors' at all. He was obeyed absolutely, for the spell of his personality was tremendous. Young, with marvellously alert fiery eyes, with a handsome beard—unhesitating, authoritative and straightforward in speech, ready at any moment for beautiful piano improvisation, remembering every music measure familiar to him, instantly learning by heart the compositions played for him, he was bound to exercise the spell as none else could. . . .

"But with all his native mentality and brilliant abilities, there was one thing he failed to understand; that what was good for him in the matter of musical education was of no use whatever for others."

FACTS ABOUT GREAT SONG WRITERS

SCHUBERT frequently received less th $2.00 for a new song.

Grieg had a life pension from the No wegian Government, which pension w started in 1874. It is said that witho this his health would not have permitt him to do more than a fraction of work he accomplished.

Franz objected very strenuously to t transposition of his songs to other ke Once he wrote to his publisher, "Wh I am dead I can not do anything to pr vent this; but as long as I live I sh fight against it."

Schumann enjoyed writing for the voi more than for instruments. At least wrote upon one occasion, "I can hard tell you how delightful it is to write the voice as compared with instrument composition."

Schubert set seventy-two of Goeth poems to music.

"HE IS QUITE THIN IN PARTS

IN *Memories and Music,* by Sir D Godfrey, famous British conductor, as father and grandfather were before hi are many interesting little anecdotes a tales, but the following description of S Dan by the 12-year-old son of Jean Sc ling Mackinlay surely deserves special a tention:

"The R. H. Dan Godfrey always a pears to me to have a determination. H has a very good musical mind. H conducts extremely well, to my mind. H is moderately tall and has very long leg He does a lot of concert work. He quite thin in parts. He spends most his time conducting. He has very hig colored cheeks and long fingers. He ge very tired. He works very hard at tim He is very well known in the town Bournemouth. His face has now becon very serious as a lot of work depends him."

Doubtless the work he does in Bourn mouth is largely responsible for Sir Da very serious face. He has for many yea conducted a famous orchestra in that ci by the sea, and popular South Coast hol day resort. Apart from that, he seems have a lively sense of humor. With ev dent relish, he quotes the following a vertisement gleaned by his friend Fer Pitt: "For Sale: Fine old Italian doub bass. Knows all the operas."

GOETHE'S PRAISE OF MUSIC A EDUCATION

MANY educators nowadays praise mus as of practical value in child training, qui apart from its æsthetic and spiritual valu The fact did not escape Goethe, greate of German poets.

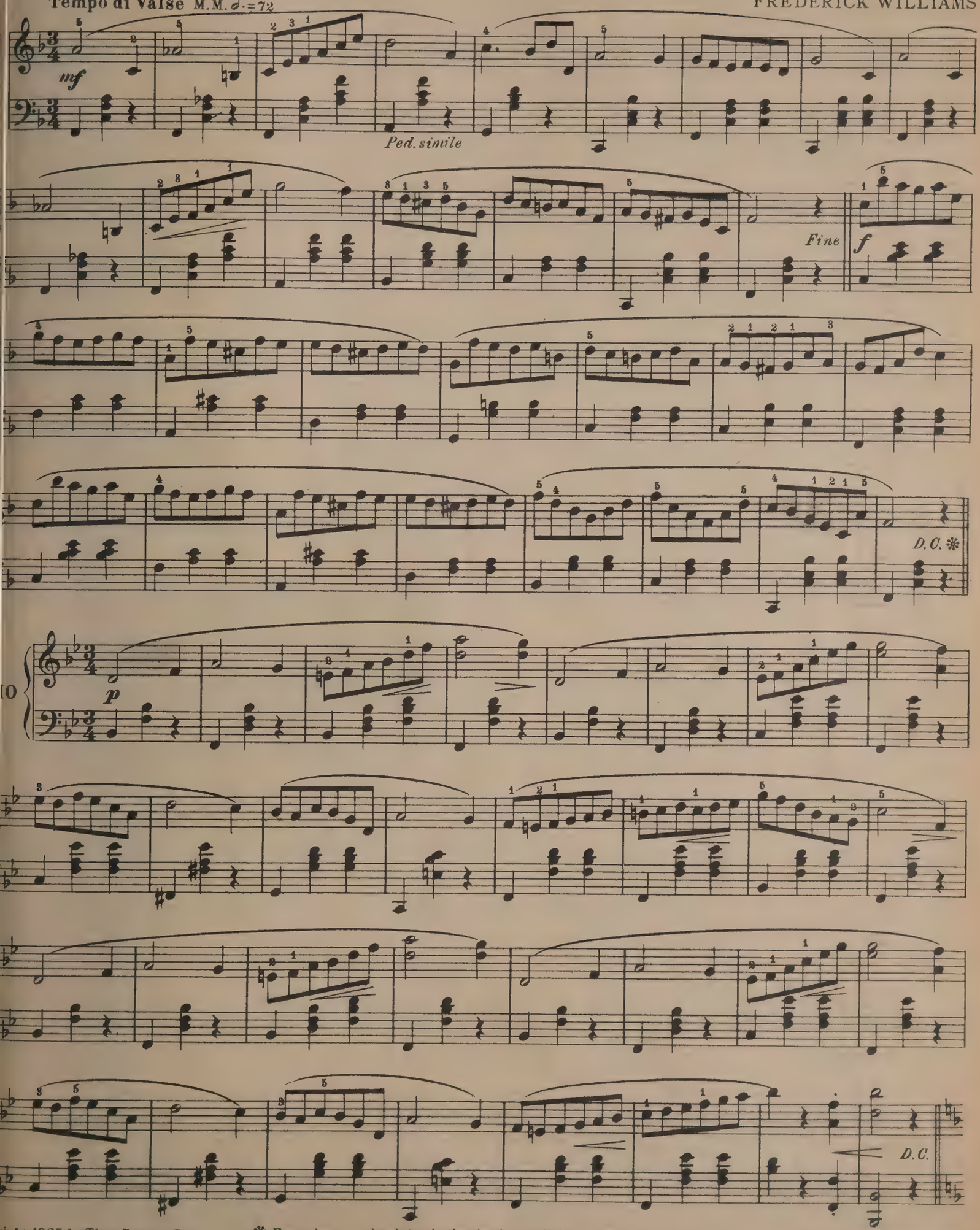
"Song," says Goethe, in *Wilhelm Meis* "is the first step in education, all the re are connected with it and attained means of it; the simplest instruction w enliven and impress by song—nay, ev what religious and moral principles we la before our children are communicated the way of song; other advantages for t excitement of activity spontaneously aris from this practice, for in accustoming th children to write the tones they are utter in musical characters, and beside th to subjoin the text below the notes, the are forced to practice hand, ear and ey at once, whereby they acquire the art o penmanship sooner than you would ex pect; and all this in the long run is to b effected by copying precise measurement and accurately settled numbers, they com to conceive the high value of mensurati and arithmetic much sooner than any othe way. Among all imaginable things, a cordingly, we have selected music as th element of our teaching, for level road run out from music on every side."

THISTLE-DOWN

Very good study piece, attractive musically. Grade 3.

Tempo di Valse M.M. ♩.=72

FREDERICK WILLIAMS



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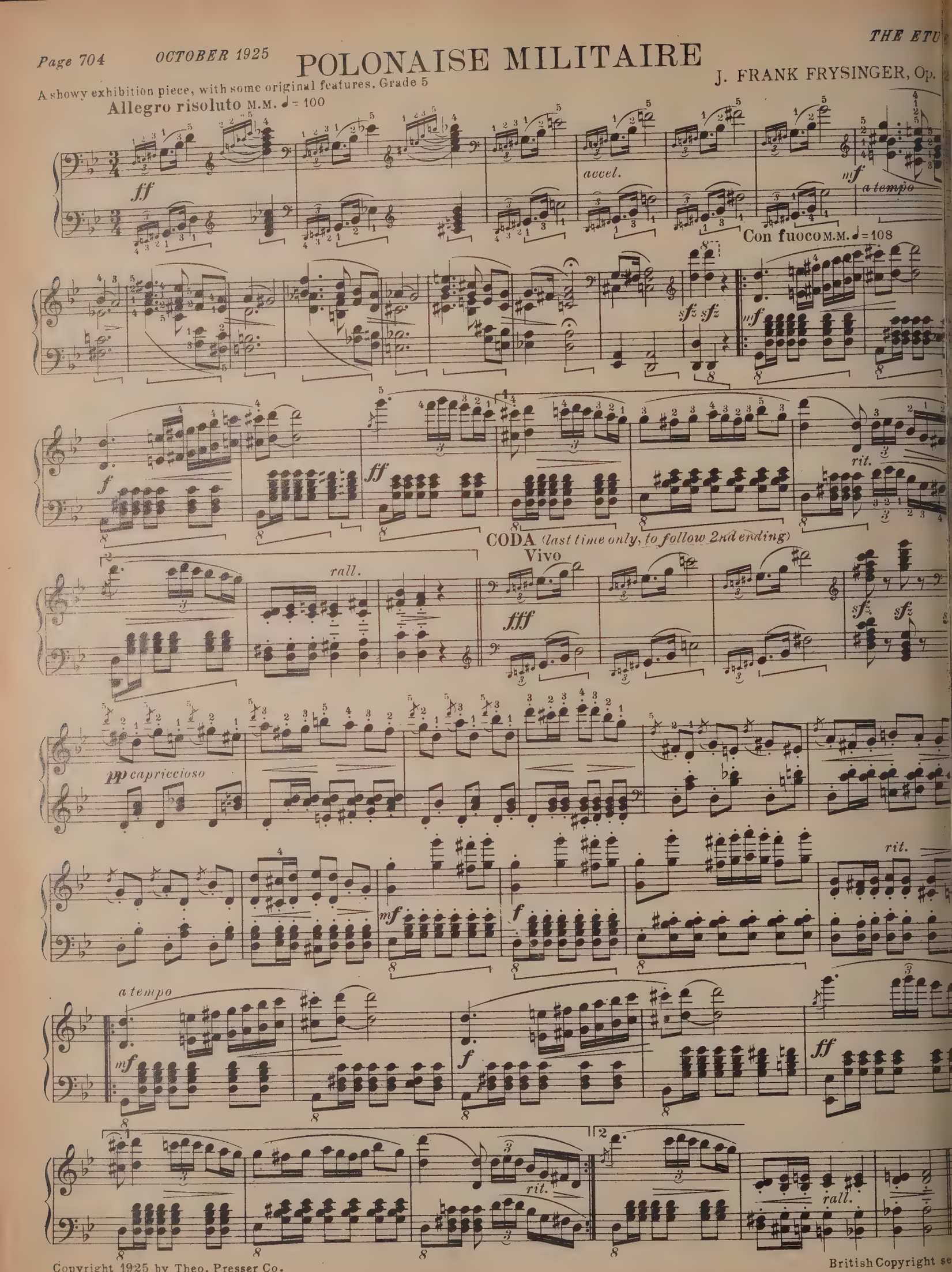
POLONAISE MILITAIRE

J. FRANK FRYSINGER, Op.

A showy exhibition piece, with some original features. Grade 5



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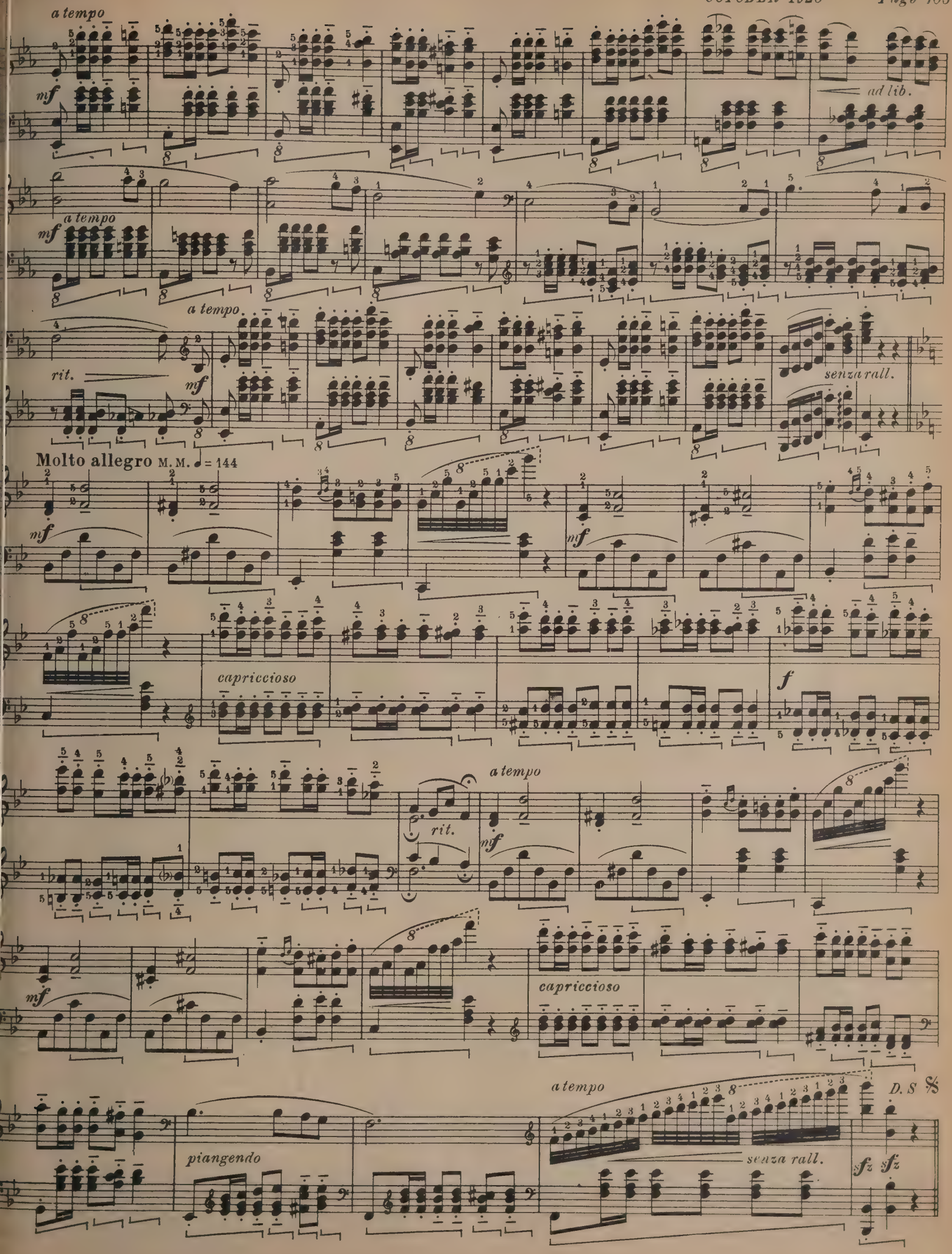
a tempo
mf
ad lib.
a tempo
mf
a tempo
rit.
mf
senza rall.
Molto allegro M.M. ♩ = 144
mf
mf
capriccioso
f
a tempo
rit.
mf
mf
capriccioso
a tempo
D.S.
piangendo
senza rall.
sfz sfz

CIVIC PRIDE

MARCH

SECONDO

R.S.MORRIS

To be played in brisk military style, with strong accents.

Tempo di Marcia M.M. ♩.=

f

ff marcato

Fine

cresc

ff

D.C.

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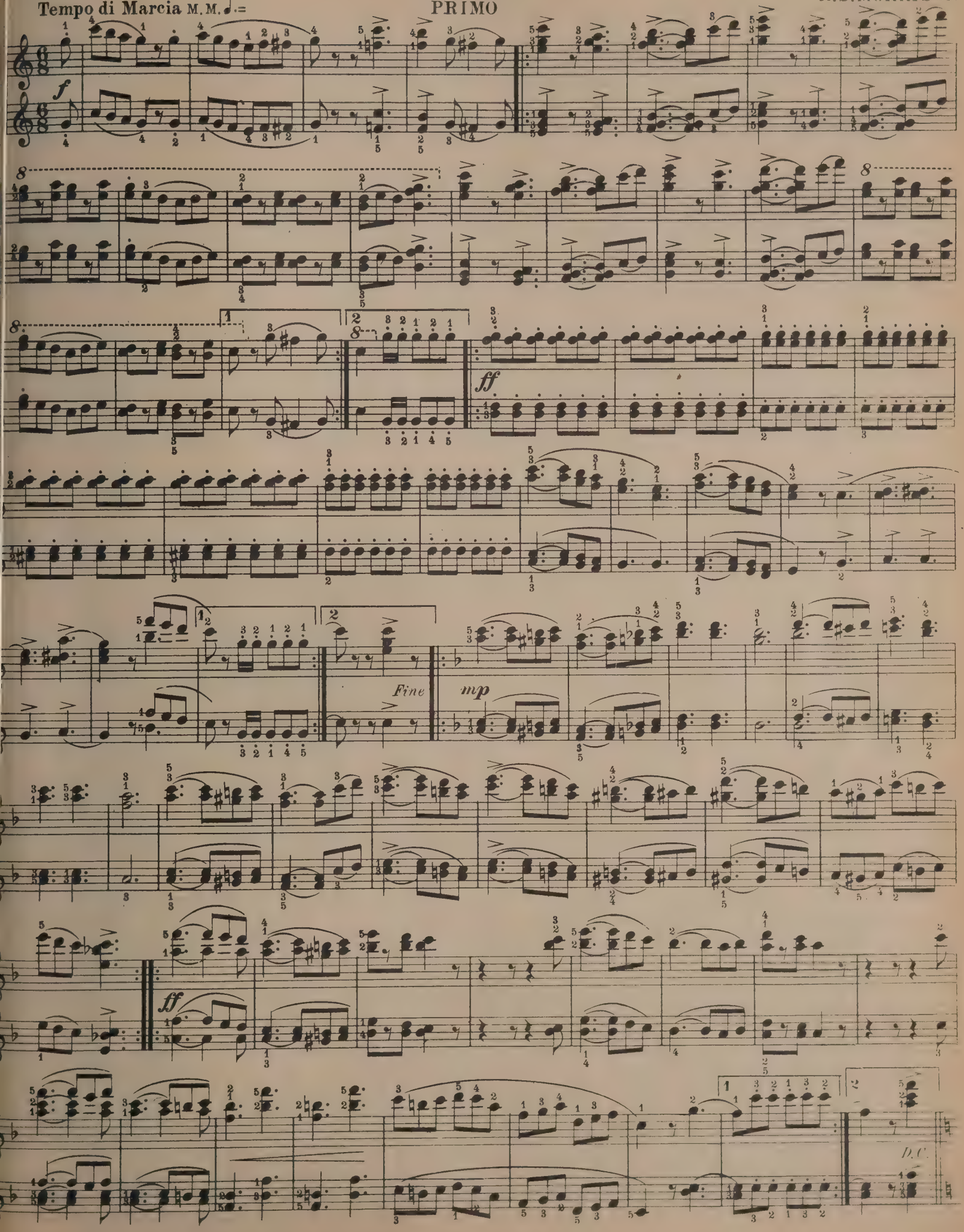
CIVIC PRIDE

MARCH

PRIMO

R.S.MORRISON

Tempo di Marcia M.M. ♩.=



HUNGARIAN MELODY

Taken from a popular overture, in the traditional Hungarian style.

KÉLER BÉ

SECONDO

Poco lento M.M. ♩=72

p

p poco a poco allargando ed dim.

a tempo

ritenuto

Allegro M.M. ♩=126

f

ff

p decresc.

f

ff sin al fine

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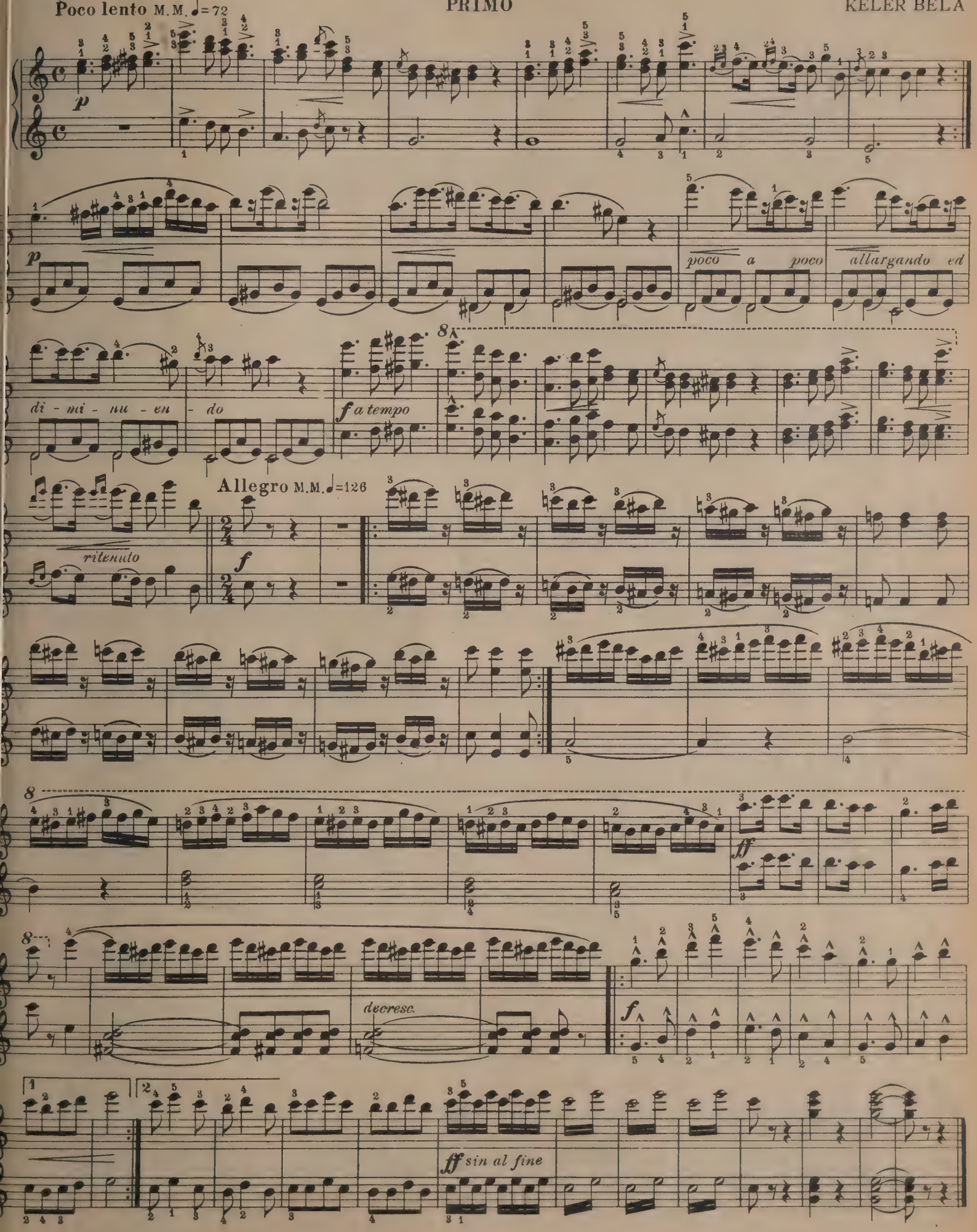
HUNGARIAN MELODY

PRIMO

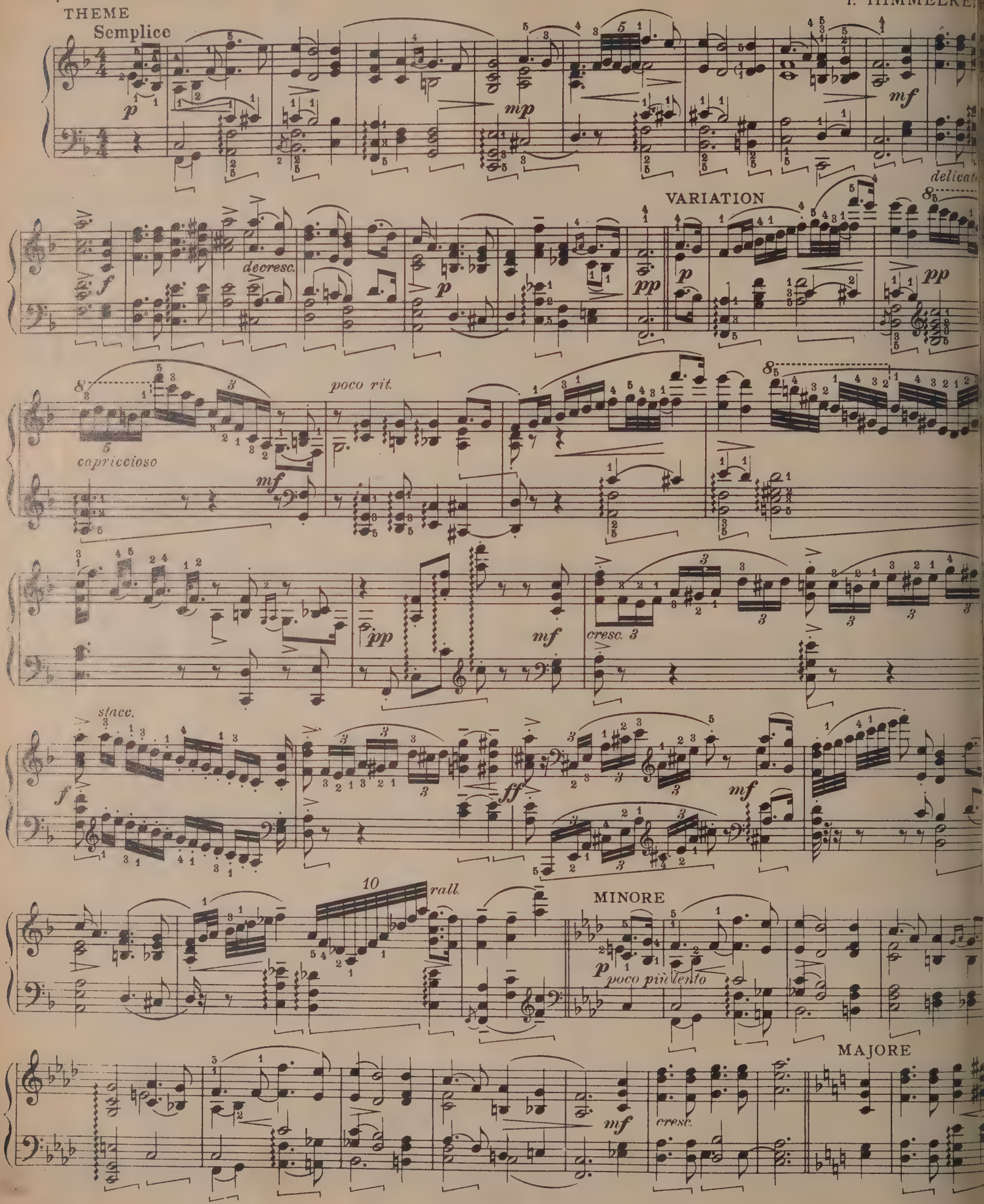
KÉLER BÉLA



ANNIE LAURIE
PARAPHRASE

See a portrait and mention of Mr. Himmelreich on another page of this issue. Grade 5.

F. HIMMELREI



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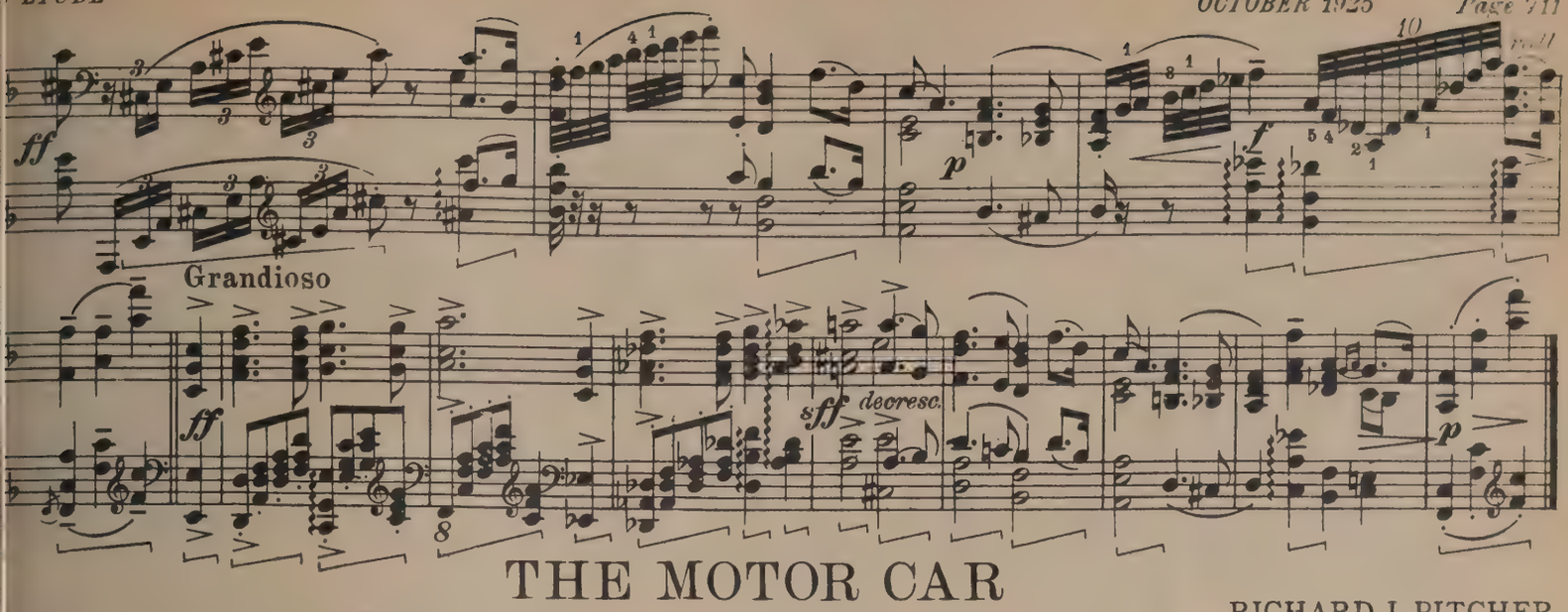
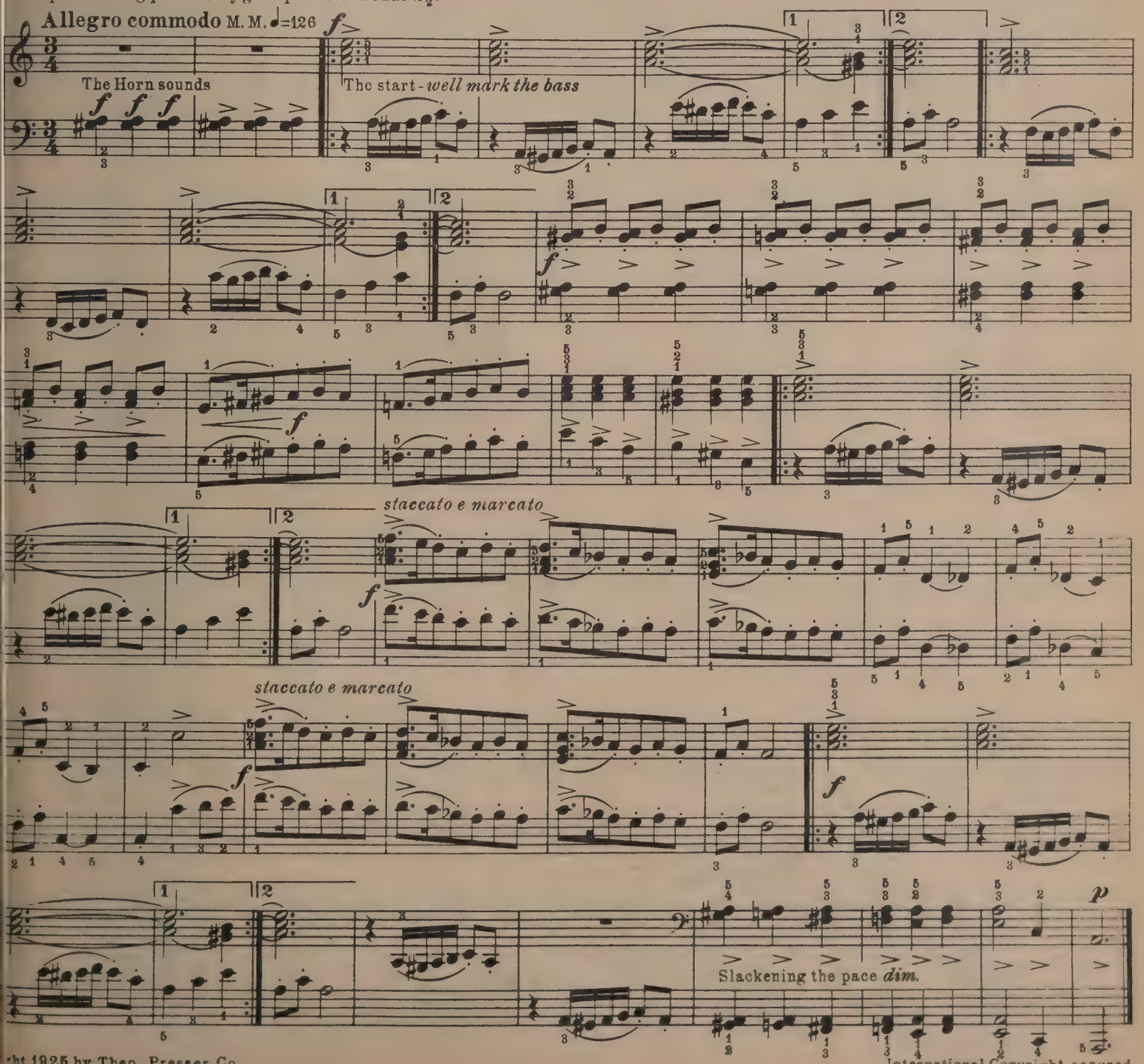


THE MOTOR CAR

RICHARD J. PITCHER

turesque teaching piece. Very good practice. Grade 2½.



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VALSE ETINCELANTE

AUGUST NOELCK, Op.2

A "sparkling waltz", almost in the Viennese style. Give out the themes in broad singing style. Grade 4½.

Tempo di Valse M.M. 𝅗𝅥.=54

mp con moto

p

mp

p grazioso

espr.

l.h.

1s time only

Last time only

poco rit.

dim.

pp

Fine

a tempo

con affetto

f marcato

mf

r.h.

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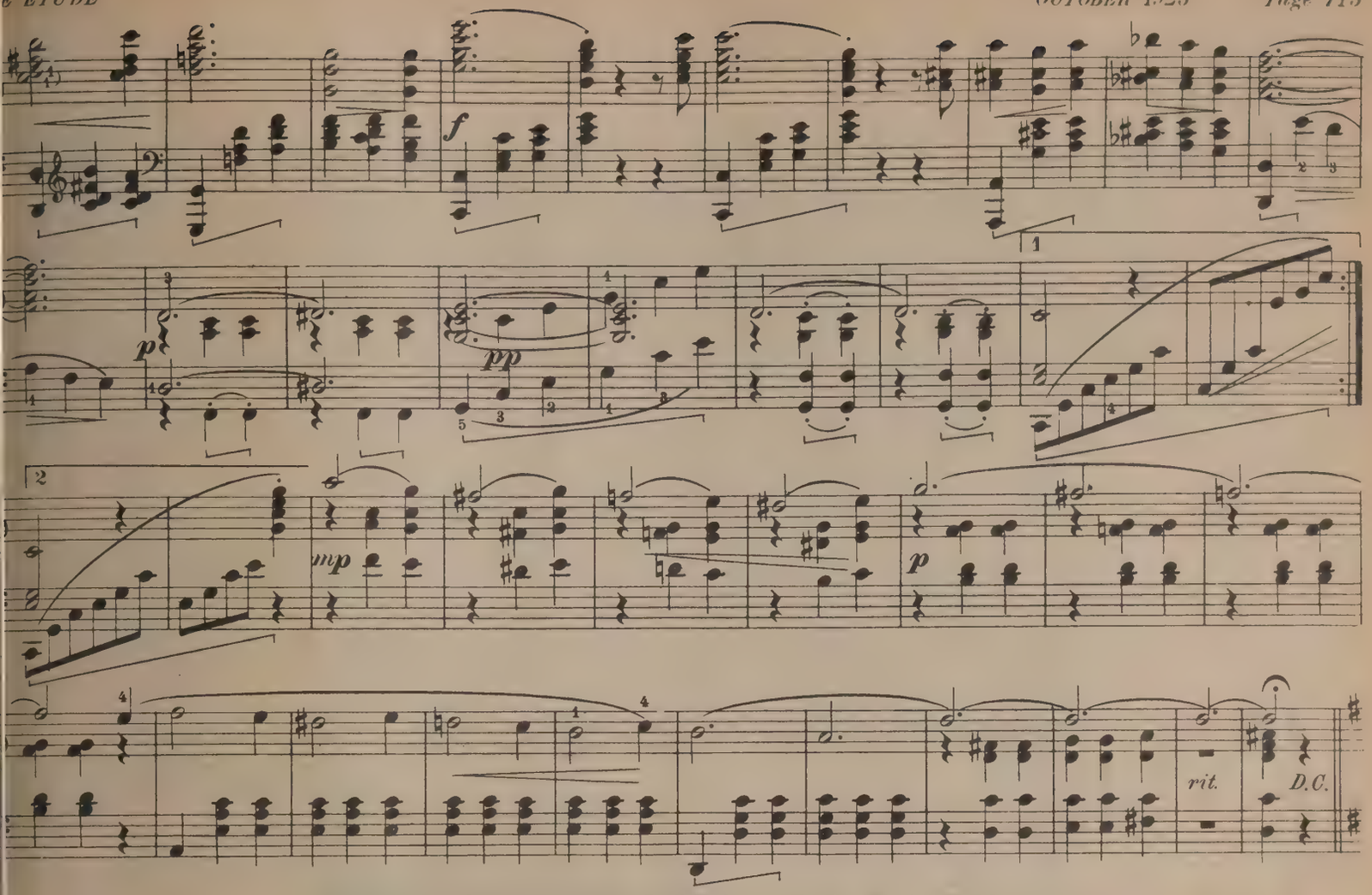
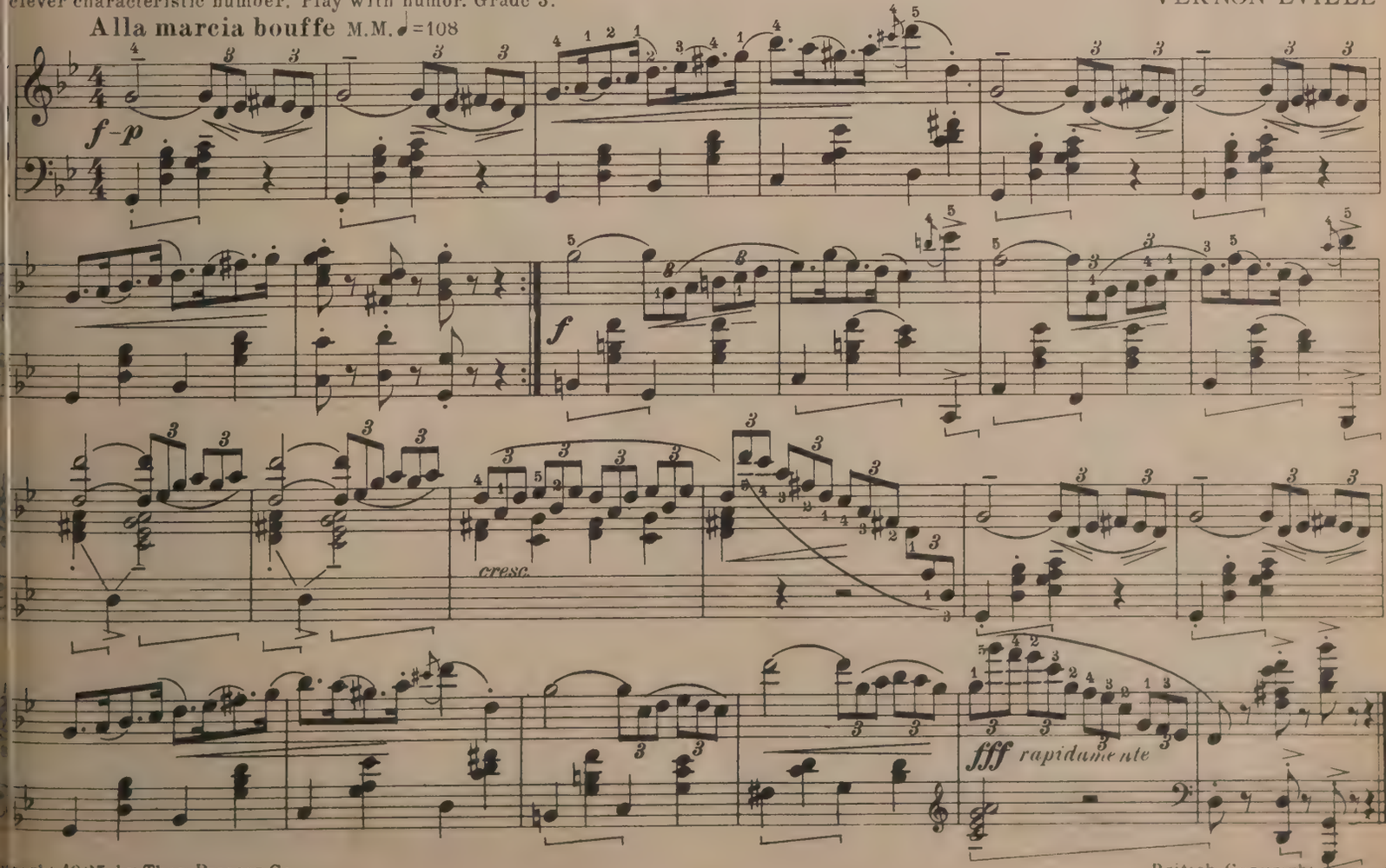


THE CHIPMUNKS' PARADE

clever characteristic number. Play with humor. Grade 3.

VERNON EVILLE

Alla marcia bouffe M.M. ♩=108



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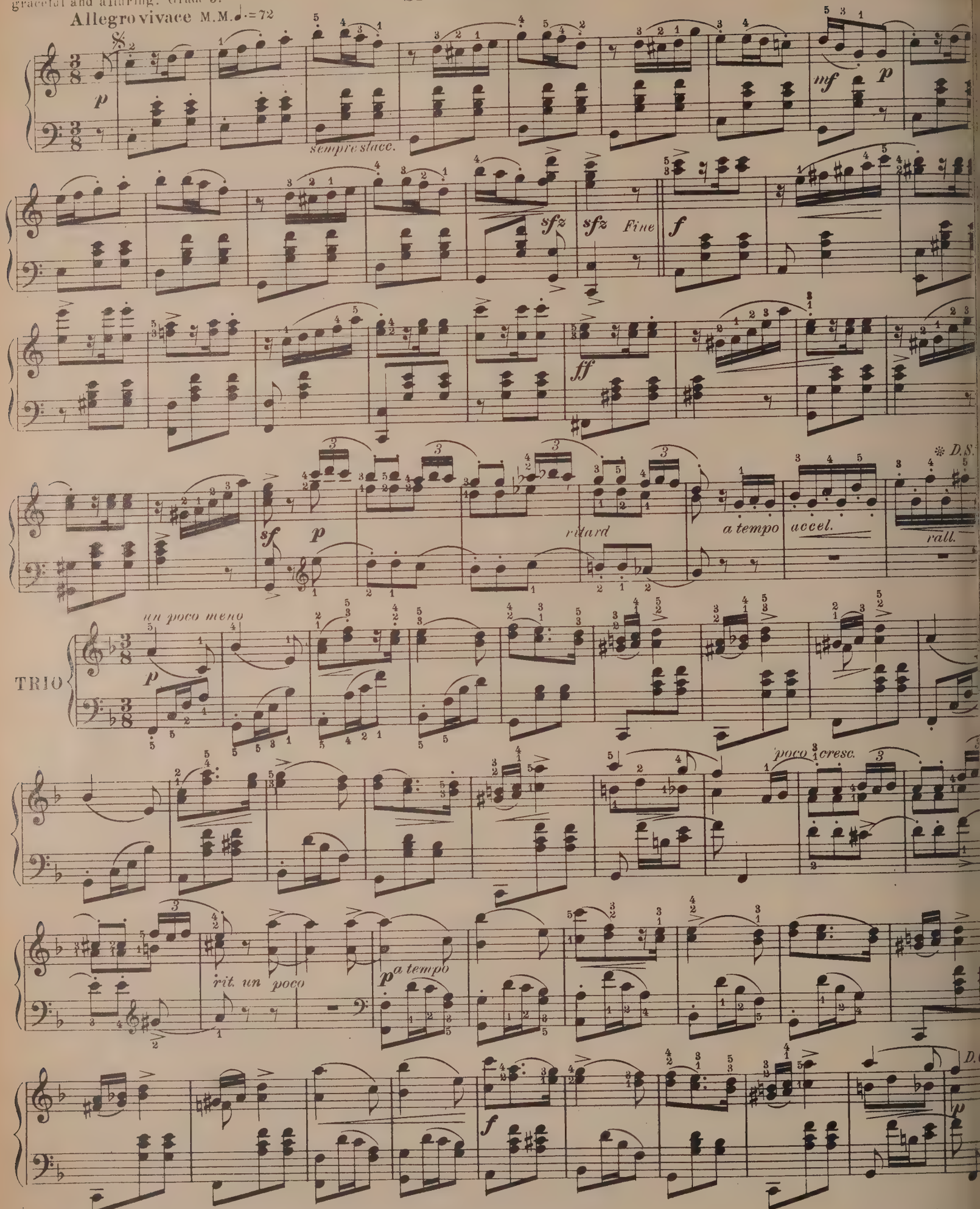
CARMELITA
SPANISH DANCE

RICHARD FERB

In the real style of a Spanish dance, graceful and alluring. Grade 3.

Allegro vivace M.M. ♩.=72



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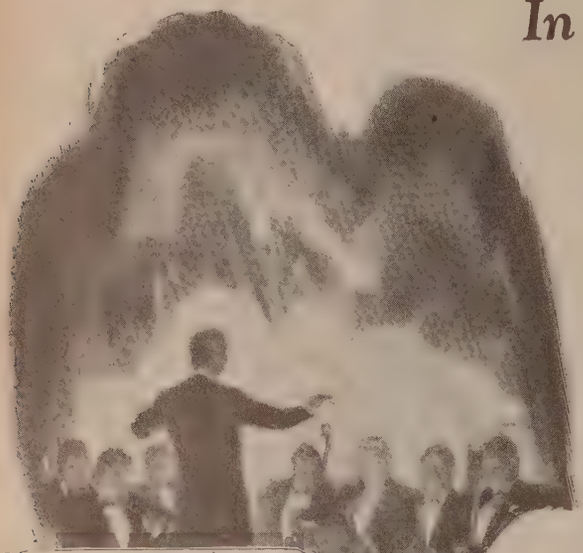

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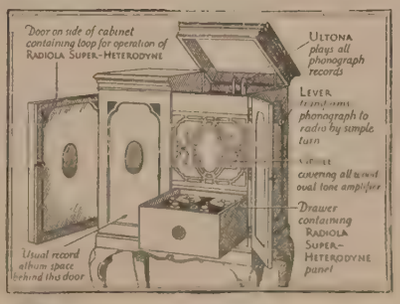

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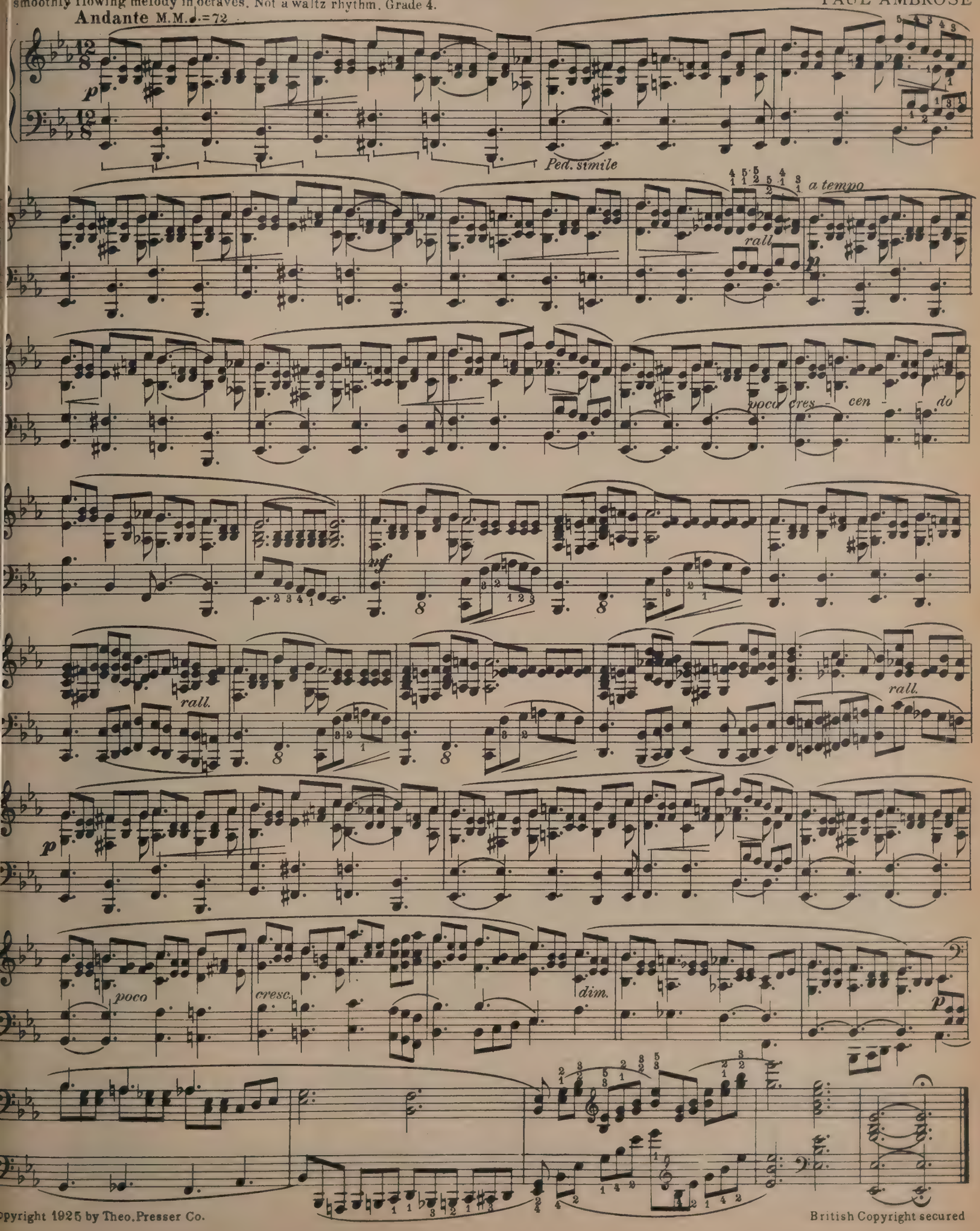

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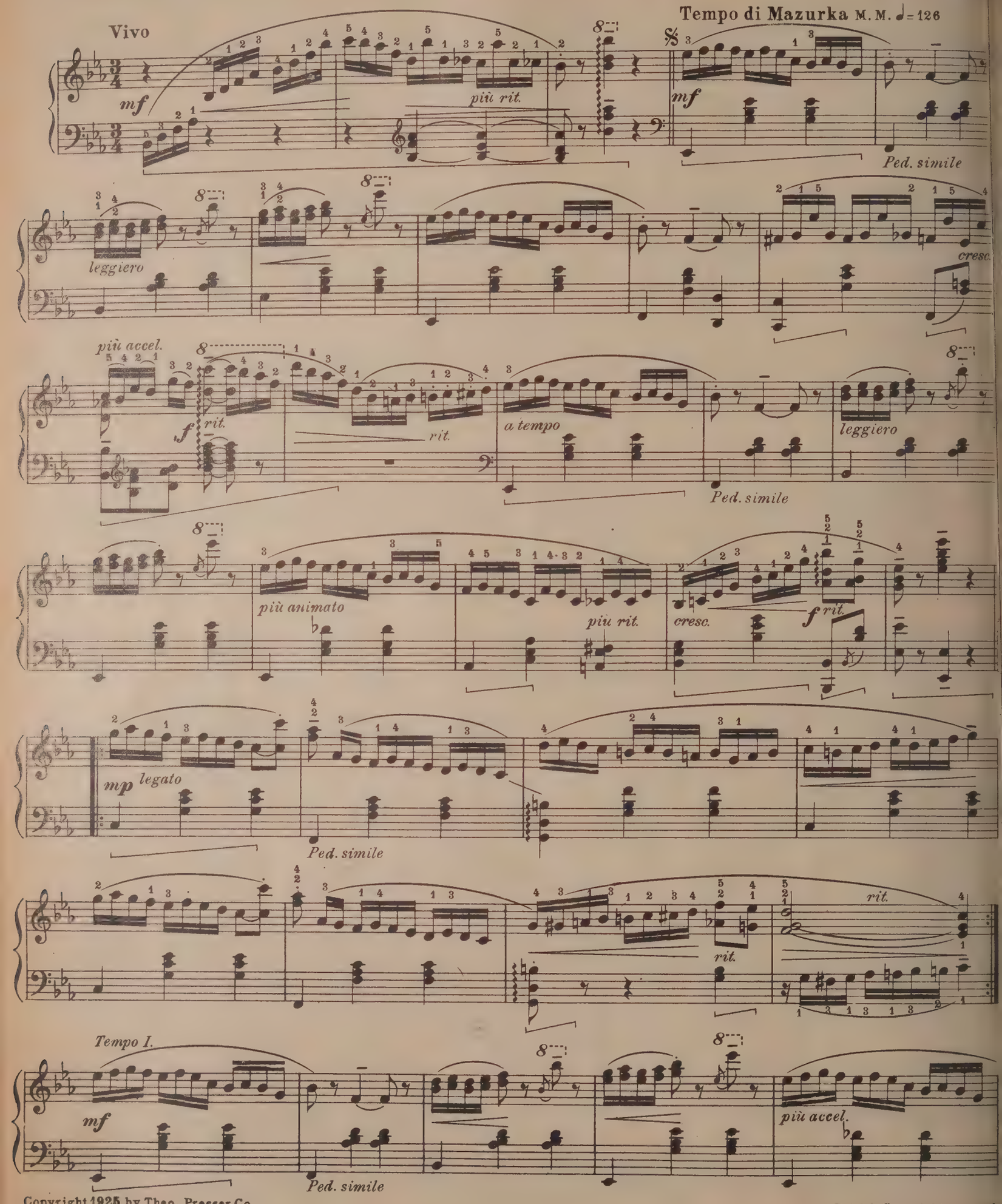

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cresc. f rit. Fine l.h. r.h. marcato e melodia Ped. simile

rit. rit. a tempo

f ad lib. rit. D. S.

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mf rall. a tempo p Bell Bell mf mp Bell mf rall.

a tempo p Bell Bell mf f mp rit.

mp rit. Fine mp Bell Bell p mp Bell Bell mf

rit. a tempo mp Bell Bell mp Bell f mp rit. D. S.

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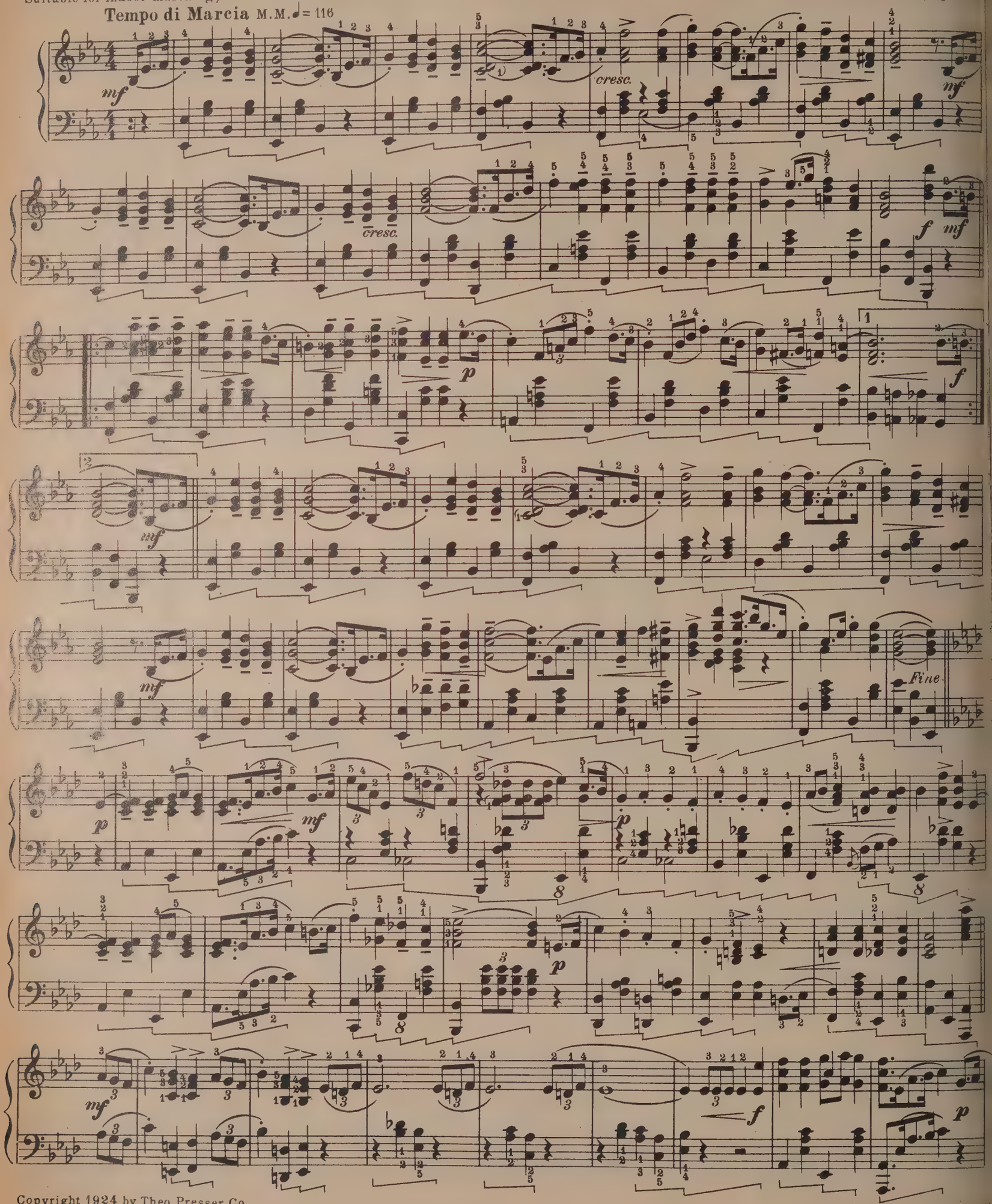

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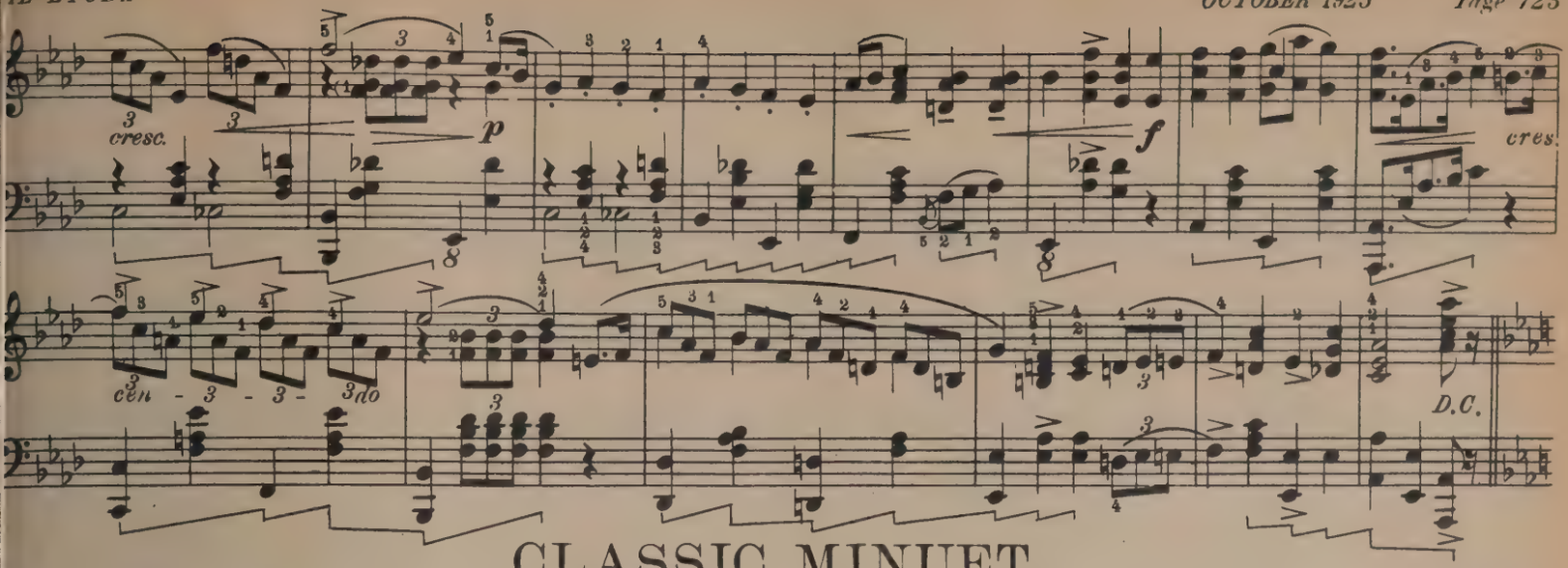

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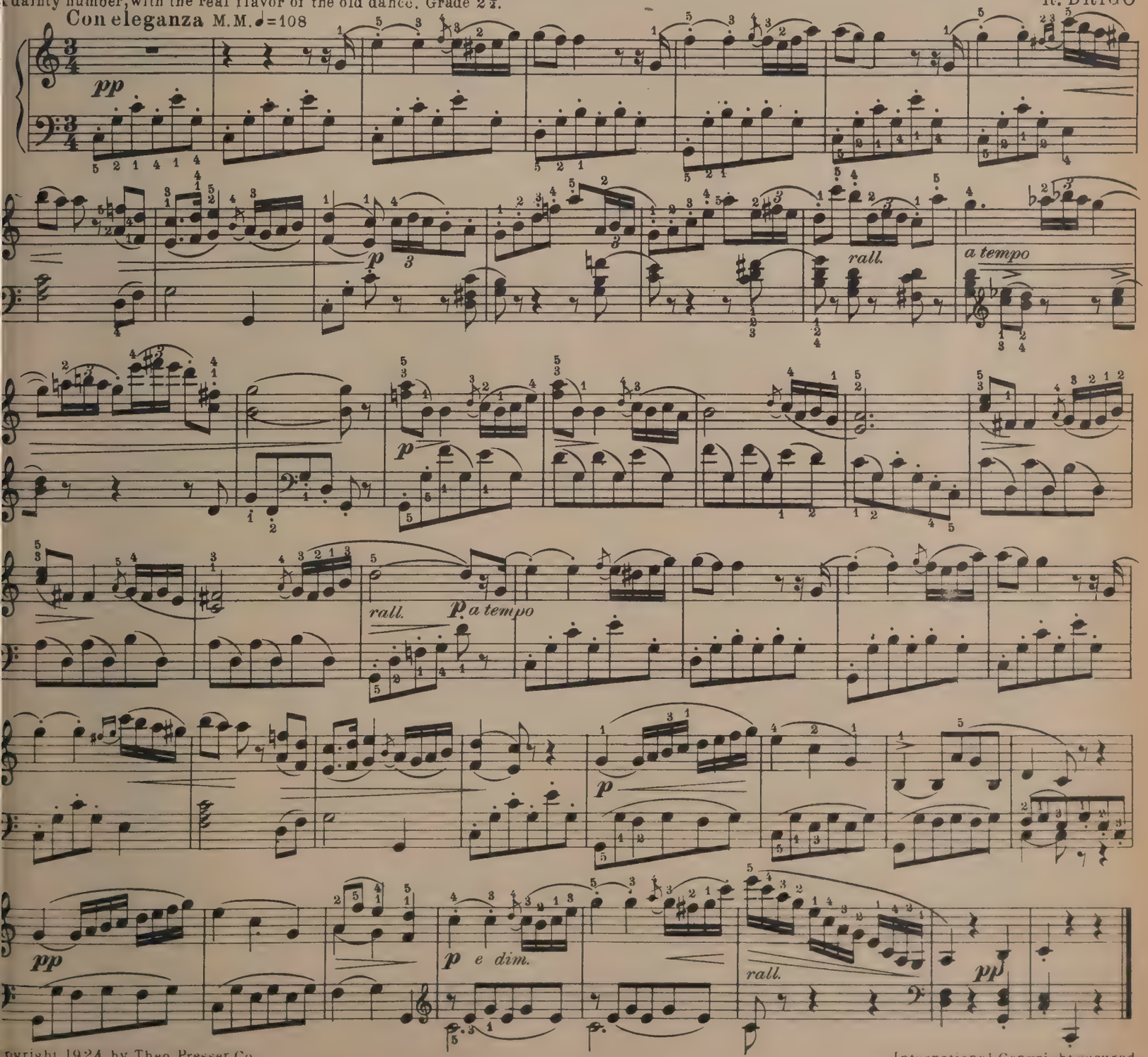

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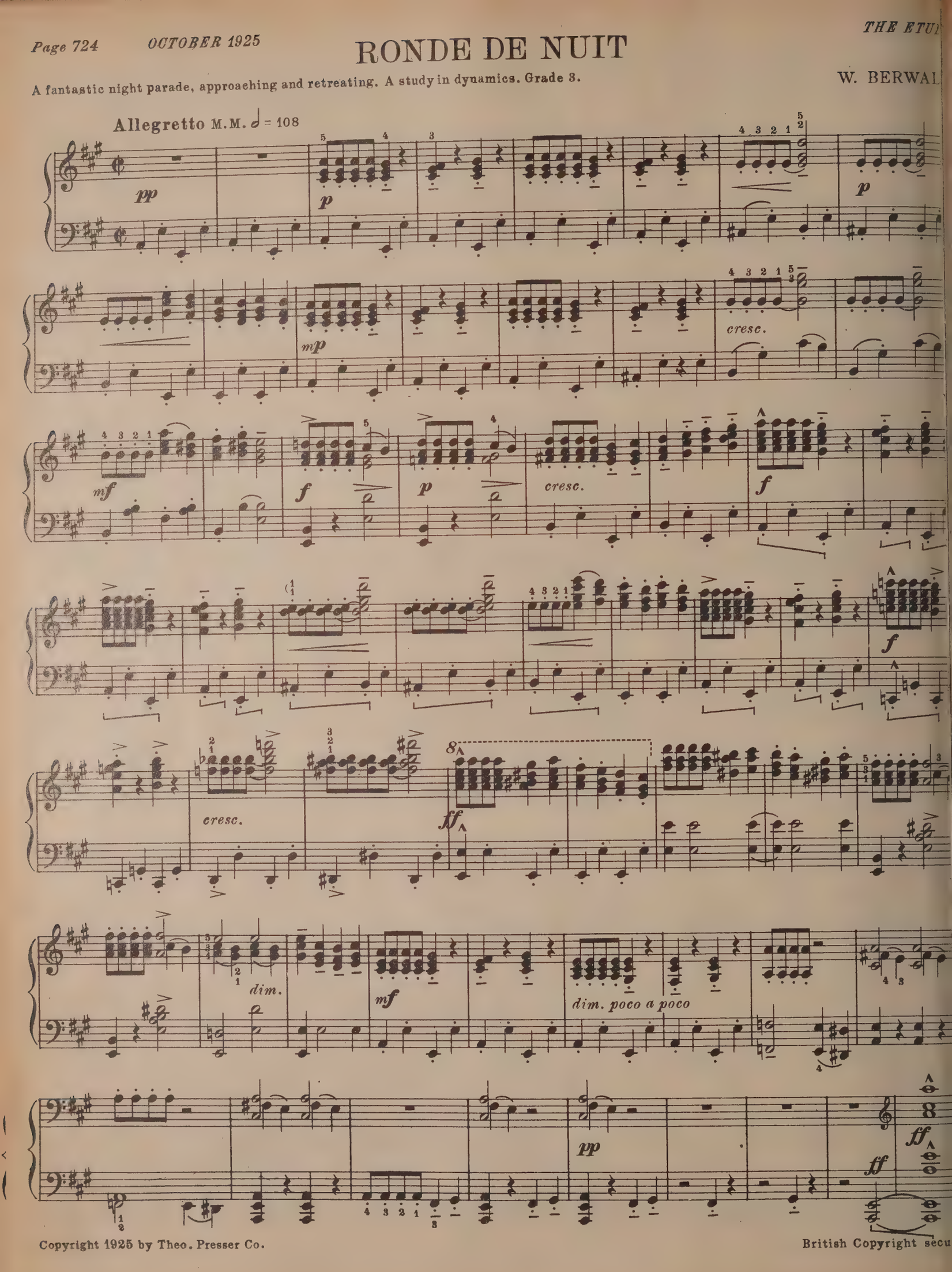

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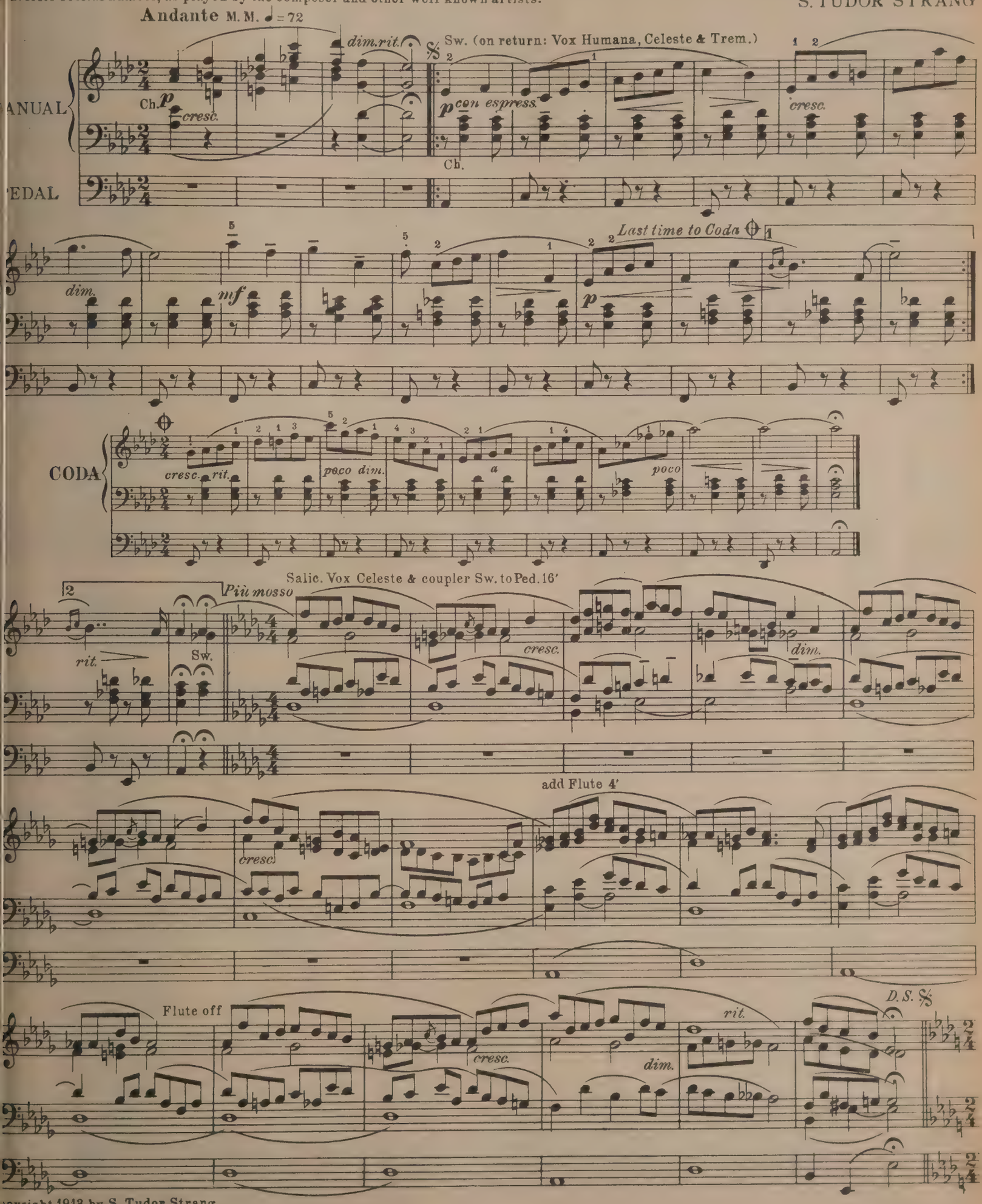

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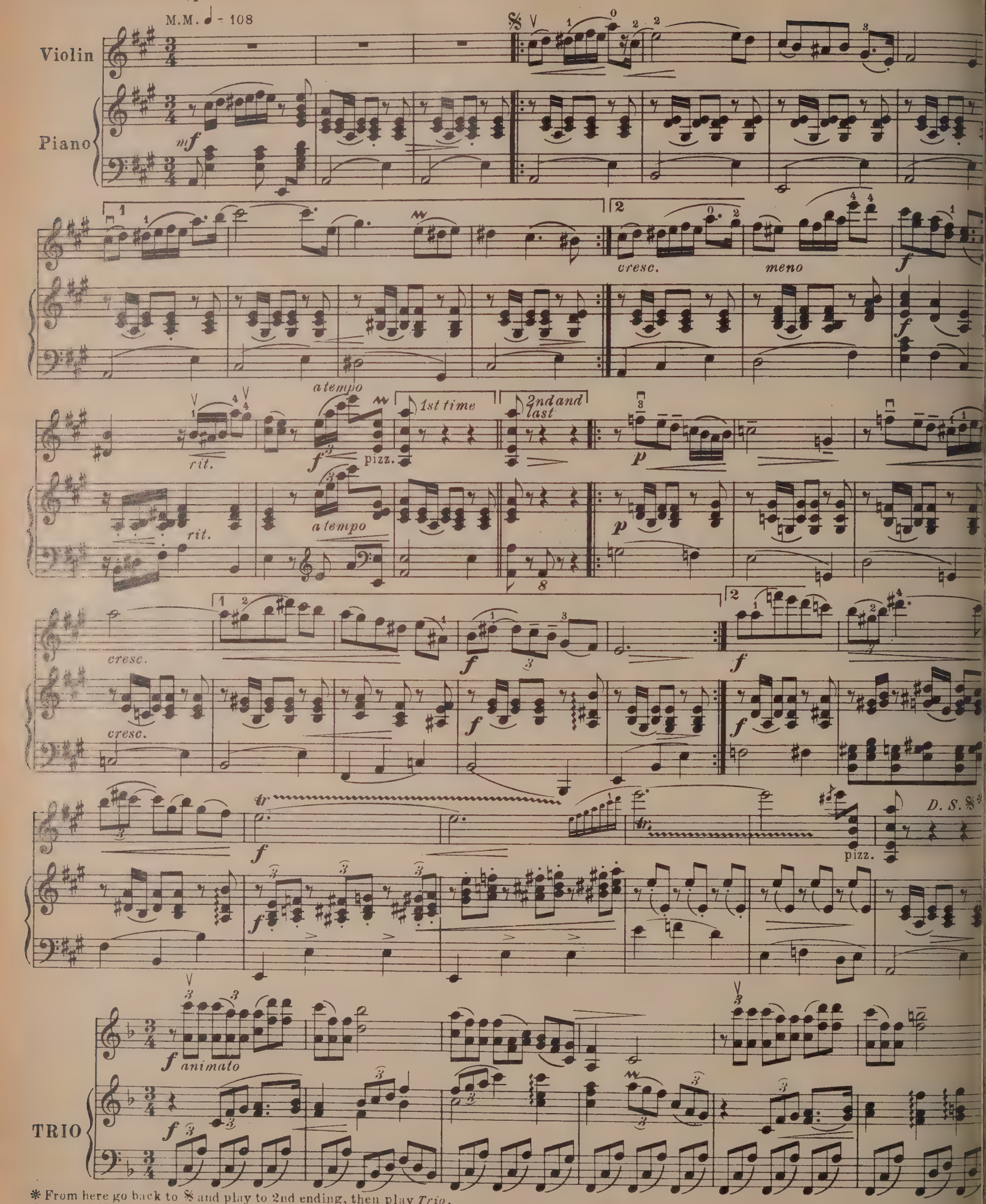

✻ From here go back to 𝄋 and play to 2nd ending, then play *Trio*.

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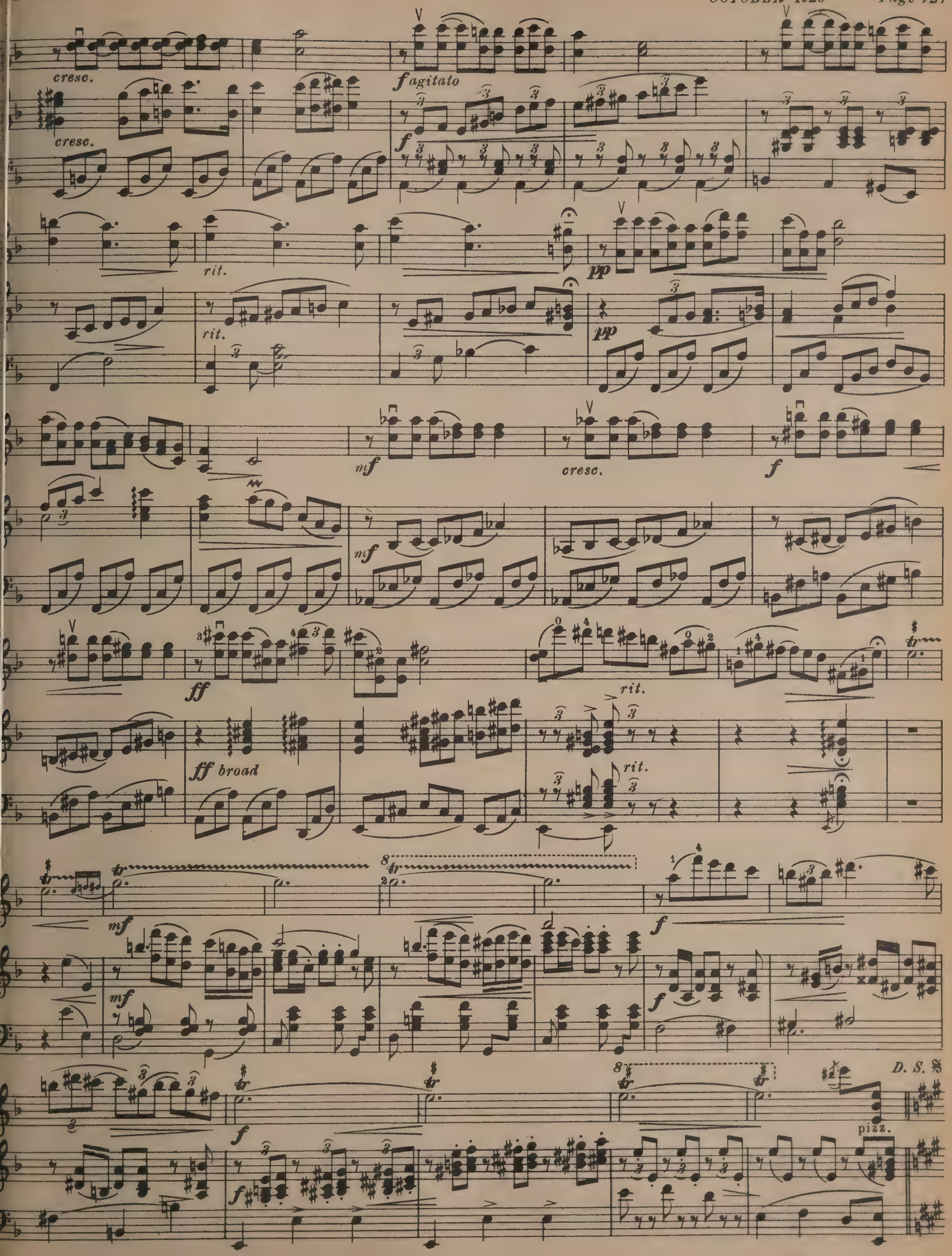
cresc.
cresc.
f agitato
f
rit.
rit.
pp
pp
mf
cresc.
f
mf
ff
ff broad
rit.
rit.
mf
mf
f
f
f
f
D. S.
pizz.

THE HEAVENS DECLARE THE GLORY OF GOD

OSCAR J. LEHRE

Maestoso

The heav-ens de-clare the glo-ry of God; and the fir-ma-ment shew-eth His hand-i-work. The heav-ens de-clare the glo-ry of God; and the fir-ma-ment shew-eth His hand-i-work

Andante tranquillo

Day un-to day ut-ter-eth speech, and night un-to night shew-eth knowl-edge. Day un-to day ut-ter-eth speech, and night un-to night shew-eth knowl-edge.

Stentato

There is no speech nor lan-guage, where their voice is not heard. There is no speech nor lan-guage where their voice is not heard.

Recitativo

The law of the Lord is per-fect, con-vert-ing the soul: The tes-ti-mo-ny of the Lord is sure, mak-ing wise the sim-ple.

Supplichevole

Cleanse thou me, cleanse thou me,

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Recitativo

cleanse thou me from se-cret faults. Keep thou me, keep thou me, keep me from pre-sump-tuous sin. Let the words of my mouth and the med-i-ta-tions of my heart be ac-cept-a-ble in thy sight, O Lord my strength, and my Re-deem-er.

ANIEL S. TWOHIG

LOVE WILL CONQUER ALL

R.S. STOUGHTON

Moderato

1. In the dusk of the twi-light I shall come to thee When shad-ows soft are fall-ing ov-er land and sea; If you want me near you I shall hear your call, And my heart will find you, dear, Love will con-quer all. Love it con-quers all, All my heart cries out for you, Love it con-quers all!

2. Like twin lamps of Heav-en, glow your dear, dear eyes, With-in whose won-drous depths I find life's par-a-dise; God made you an an-gel, You're my life, my all; All my heart cries out for you,

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CELTIC LOVE SONG

JEANNE OLDFIELD PORTER

CHARLES WAKEFIELD CADM

Moderato

mp *molto espressivo*

O cur-lew, cry no more up-on the wind! Old grief a - wak-ens at your plain

call; She comes not down the mist-y twi-light glens, Nor waits for me beneath the beech-e

mp *poco a poco* *cresc.*

tall. Moan not, wild tides up-on the strand, No

f *mp* *poco a poco* *cresc.*

mp *tenerezza*

beat un-rest-ing ev'-ry lone-ly shore; Like shad-ows drift-ing si-lent o'er my breast, Like shad-ows drifting si-le

mp

mf *a tempo*

o'er my breast, She whom you seek has gone for - ev - ermore; She whom you seek has gone for - ev - er more,

poco rall.

mf

allargando (opt.)

She whom you seek has gone for - ev - er, for - ev - - - er more!

f con moto

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The Fermata

By S. M. C.

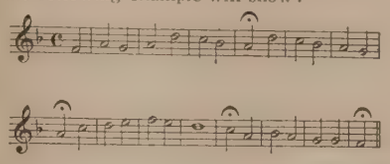
ow long am I to hold this pause?" d Evelyn, looking dubiously at the ta over the C in the second measure humann's Nocturne in F.

re are no definite rules as to the of the pause. The player must de- largely on his own judgment. It tomary, however, to hold a *fermata* long note about twice the value of te, but when it is over a short one ally is held several times the value e note. For example, a half-note pause might be held for four beats, a pause over a quarter-note might our additional beats. Do not think essary, however, to count out these mechanically, for artistic interpreta- as no hard and fast rules.

re is a decided difference in the time of the pause in an *Adagio*, for ex- and in an *Allegro*. In the former me value of a half-note would be d, while in an *Allegro* it might be sed four or five times its value. One age of this is that it gives the player as been going at full speed time to

ause over a bar indicates a short on of sound, merely long enough to te the periods, especially when the as no immediate connection with the l, or when there is a change of key. the double bar at the end of a piece cates completion.

g's Cradle Song, Opus 38, No. 1, pause on the last note of nearly complete period. These may be re- l as *tenuto* signs, merely, indicating f prolongation of tones, except at the lose. In the old choral songs there was a pause at the end of every line, as the following example will show:



The organist often filled in these pauses with interludes, which formed a kind of embellishment for the staid and solemn choral tunes, and were often highly artistic. Composers realize that by judicious use of the pause they can produce striking effects. In the first movement of Symphony No. 5, in C minor, Beethoven introduced the pause to create a feeling of suspense.

Singers and violinists especially betray the length and depth of their artistic attainments by the use they make of the pause. When they sustain the final tones, allowing them to die away so as to produce a feeling of tranquil repose, the listener is wrapt with attention, even if the player otherwise has no great technical ability. But if for want of sufficient breath, or lack of training, a singer or player disregards pauses and hurries along as though he were eager to come to a close, the effect is unpleasant, to say the least.

There is a pause at the end of the cadenza in Lange's Flower Song.

The pause is frequently used in this manner also at the end of arpeggio passages, as in Schumann's Paganini Etude. This allows the vibration of the instrument to die away and give the whole a feeling of finish and finality.

Letters from Etude Readers

Helping Out

E ETUDE:

. Smith has no piano, but she loves So for one hour each day she has e of my piano, and in exchange I r sewing machine.

wise little Pearl Grey has no piano, offered her the use of mine, gladly, o thought of pay in any form. That ot for Pearl. She bakes my pies oes my mending and says that one turn deserves another.

ever so many homes there are idle ; and not only they, but owners as would be better off if pianos were ed upon. There are many who willingly pay in work, or money, e chance of a few hours' practice.

friend back home put an advertise- in the paper that she would be glad t her piano for so much an hour, he has made a comfortable income, ting herself and little daughter upon oceeds. She had to turn away quite . because the hours would not reach l.

JULIA STONE CARSON.

"Chording"

E ETUDE:

the ETUDE for July, 1925, a corre- nt inquires concerning "chording" dances, etc.). Editorial comment tes unfamiliarity with an amateur e common a half century and more It consisted in vamping or impro- accompaniments to songs, violin and the like.

ular songs and dance music of the ing usually very simple in structure, ic demands were easily met by dominant, and subdominant triads, casional dominant seventh chords. nized editions of popular airs were not always available away from population centers, and players who could read music were equally scarce. A violin and a reed organ might constitute the "orchestra" for a dance or social evening.

Without conservatory training of either player, but with some native musical instinct, and a not too sensitive ear for harmonic niceties, the keyboard player might improvise simple chord accompaniments to the memorized melodies of the fiddler. This was often done to the entire satisfaction of players, dancers and audience. To learn to "chord" in this way was often the limit of musical ambition for many untaught amateurs. This is undoubtedly the practice referred to by the correspondent. Persons who knew nothing of reading printed music were sometimes quite skillful at "chording."

WM. B. KINNEAR.

Reconstructing the Past

By R. I. C.

ARE you, pupils, getting as much benefit as you might from your instruction?

Many valuable remarks of your teacher should be written down in your Pianoscript Book, compiled by Alberto Jonas. If done after each lesson this will prove a review of the lesson at the time and a treasure of wisdom for many years. Whenever you wish to recall your impressions of a certain piece, just take your written record and the selection and you can visualize the correct manner of studying and playing it.

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The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Practicing for Resonance

By Charles Tamme

BEFORE attempting to practice any exercises it is well that the vocal student exactly and definitely understand their purposes. To be told, for instance, that certain exercises are for developing resonance, is not enough; for such information is vague and leads to mechanical practicing, which may or may not develop the desired quality.

In the first place, what is resonance? Why is resonance desirable? Again, in which way does any particular exercise develop this quality? These are questions that every vocal student needs to have answered before he can derive full value from its acquirement.

Voice, as we hear it, consists of two kinds of tones—fundamental tones and overtones. The fundamental tones are made in the larynx. When the vibrations from these tones pass over the openings of the buccal and nasal cavities and set the air in these hollow spaces into vibration, they produce what are called overtones. The amplification and modification by these overtones is known as resonance.

Controlled Resonance

RESONANCE can be brought about in various ways. In singing we are particularly interested in the resonance produced in the nose and mouth and over which it is possible to exercise a great degree of control. The fundamental tone, in passing over the opening of the hollow spaces or resonance chambers, sets the air in them vibrating provided the size of the hollow spaces and their openings conform to one or more of the wave lengths that may exist in the column of air in the fundamental tone. It will be seen, therefore, that every voice, even in speaking, necessarily possesses certain qualities of resonance. Now the question arises as to how to better the quality of this resonance and thereby sing more artistically.

An overtone is never active by itself; it requires a fundamental tone in the larynx to set it into vibration; also an overtone depends primarily for its intensity upon the fundamental tone. There are singers, of course, who can produce a greater volume of sound with a smaller expenditure of energy upon fundamental tones than others; and therein, to a great extent, enters the value of technic in resonance.

The first thing in the consideration of the technic of resonance is the working difference between fundamental tones and overtones, or those produced by resonance.

We have learned through experimentation with the vocal cords that pitch sounds originate in the larynx. Again, through experimentation, it is known that vowel sounds, while depending for pitch and intensity upon the fundamental tones, are, nevertheless, separately assignable to the resonance mechanism. The proof is simple. It is perfectly possible to talk without vocal cords so long as the articulating mechanism is in normal condition. However, the sound will be of low whispered quality, without pitch, and, since lacking the fundamental impetus from the vocal cords, without volume or intensity.

A Good Working Basis

A GOOD WORKING BASIS for the singer, therefore, is to assign pitch sounds to the larynx and vowel sounds to the resonance mechanism. In other words, it is the vowel sound which is of vital importance in practicing for resonance.

The vowel is formed above the origin of pitch vibrations; that is, the vowel sound is formed mainly with the mouth. The quality of the vowel sound depends upon the number of overtones within its form. The important thing is to differentiate between vowel sounds and pitch sounds, or better, vowel vibrations and pitch vibrations.

First of all, a clear distinction must be made between pronouncing a vowel and forming mere tone; that is, the whole attention should be focused upon the vowel, for and in itself. Tone, as Kipling said in another connection, "is another story."

Then there are the fifteen vowel sounds to be mastered, each with a definite standard of its own.

Of greatest importance, however, is the student's comprehension that the vowel sound is formed above the vocal cords, in the mouth—never in the throat. Now the easiest way to form the habit of pronouncing the vowel sound in the mouth and well above the throat, is to pronounce it in conjunction with an initial consonant. Articulation thus comes before pronunciation. After articulating the consonant, be sure the vowel is pronounced in front of the articulation.

How many hundreds of vocal students are daily practicing vowel sounds preceded by consonants! Not half of them know, however, the reason for the consonant; and so, unwittingly, they practice on, perhaps singing the vowel in front of the articulation of the consonant —perhaps not—mere chance determines this vitally important matter. No wonder so few become great singers.

Enunciation

AFTER THIS way of singing the vowel well above the throat and in front of the articulation becomes a fixed habit, the same principle should be observed with each word which is sung. Each succeeding word should be enunciated in front of the previous one.

And always, whether in the words of a song or in the simplest of exercises, the student should listen and hear if the vowel is true to character—it must not deviate in the slightest.

It is useless to try to place the vowel anywhere with physical effort. If the vowel is required in the front of the mouth, pronounce it there, allowing the imagination full sway after you have conscientiously shaped the vowel. Physical contortions never help, but invariably hinder the singer.

The simple Italian exercise a-e-i-o-u, sung on a single note, is excellent for developing beautiful resonance. It should be executed in the following manner. First, the true vowel form or character of each of the vowels should be understood and mastered. Secondly, in passing from a to e, the e should be pronounced in front of the a, the i in front of the e, o in front of i, u in front of o. After mastering this point of detail, practice the same exercise with various colorings.

A Valuable Exercise

ANOTHER exercise for developing beautiful resonance, often used but rarely understood, is the one using *ee—ah* on the nine note scale. The *ee* being the most resonant vowel, is used first, and after it the *ah* which is one of the most difficult vowels in which to maintain resonance. The object is to maintain in the *ah* sound the resonant sensations which are easily obtained in the *ee* sound. In order to do this, pronounce the *ah* in front of the *ee*.

The consonants are of great help in practicing for beautiful resonance, for the articulations of the various consonants all have definite places above the larynx and well in the realm of the resonance chambers. Therefore, they naturally tend to keep the vowel sounds directly following them out of the throat, and when employed consciously to this purpose, the value of precise articulation cannot be over-estimated.

The consonants are divided into several classes: labials, linguals, dentals, palatals, sibilants and aspirates—each having a definite point of articulation. "Articulation," in a narrow sense, means to "join together." In the labial *m*, for instance, the lips approximate; the lingual *n* requires the tip of the tongue articulating at the gums of the upper teeth; the palatic *k* requires the back of the tongue and the hard palate to articulate; the sibilant *s* requires a blowing through the approximated teeth; and the aspirate *h* requires that the stream of breath be focused against the upper teeth.

A study of these various details and a faithful application of them will make for beautiful resonance. But vague ambitions, even in the matter of resonance, invariably point to mediocrity.

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"Some of our modern young composers ought to be made to sing the music they write for the voice."—Sir HENRY WOOD.

Free Voice Action

By L. O. Huey

Preparatory Exercises, Derivative Co

IN SUSTAINING speech sound forming words we must first w monotone for a reasonable time, or the voice shows an inclination to va pitch. (The normal progression of s is on intervals of ¼ and ⅛ of a w step.) Then allow it to rise and fa natural cadence, remaining meanwhil the plane of speech, without attem definite pitch. Bring all phonative s (each consonant begins or ends in p tive sound) to the front mouth and with no tones produced in the back m and making no attempt to invest the with other than buccal resonance.

For this purpose a short passage fifty words, of fine descriptive prose, an appealing sentiment, should be "Spell" each word by sustaining its a betical sound (both vowel and pho consonant sound) and then "pronoun by sustaining the phonative or vowel s (from three to five seconds) of each lable.

Ex. Thine.

Sustain.
T-h-i-n-e.
Spell Slowly.
T-h-i-n-e.
Pronounce.
Thine.

When a sentence is completed in way, repeat it in a conversational mon (natural pitch of voice). When fin repeat the entire passage in the same Watch your voice. The voice itself, on, will suggest various exercises one will do well to follow. One sele repeated many times, will answer th pose. During these studies allow the to engage in song (spontaneous, if sible) whenever it desires, but do n beyond the tessitura and, above all, d force. The object of this control obtain a blend or cohesion of tone cluding the study of word articulatio volving the tip of the tongue, teet lips. Not only word formation bu action of vibration must be taken into sideration when developing the vowe

The possibility of distinct word em tion is destroyed when we cause the to shift from one control to another tempting to give each vowel a d character or quality through conscio arbitrary lip, tongue, jaw and soft action. Under this procedure corre bratory influence is also nullified well to bear in mind that tones f forward under derivative control be accompanied by the sensation th tones are "going out," while tone cused in the masque, under the fir nordial will, if correctly formed, be a panied by the sensation that they are ing in."

The Action of the Sustained Tone o Instrument and Its Reaction on the V

First—Vibration: The law of vib demands that the tones be started center of the tone area and maintai this point until all the phonetic sound brought to a focus and equalized forward placement. The great sec appears to be such—of vocal develo lies in holding these vibrations to a c focus until, through a gradual chan cell structure a tendency toward ten expansion is started at this point. I der to continue the process of exp this focus should be held until the commence to ascend for reinforc under the first primordial. This p is continued by focus in the masque, cially in vowel building or vocalizing

Second—Breath Control: Subcon or automatic development of diaph

control through an extension of nor- l speed action. (Sitting position.)

Third—Sustained Tone: The ability maintain purity of vowel while sustain- the tone, first in monotone, as directed. order to promote automatic or indirect trol these exercises should be worked in a sitting position. Sit well back h the body erect, and inclined slightly ward to free the chest. This position nowise hampers tone emission.

Fourth—Focus of Tone: Bringing all es forward to the front mouth and lips erivative control) meanwhile maintain- the sensation that the tone has free ess, or is "going out" until such action duces a general blend of quality on all wel and phonative consonant sounds.

Fifth—Persisting in the above action til the tones show an inclination to as- d en masse for reinforcement. When fected this action changes the focus m the front mouth and lips, or buccal ity, to the "masque of the face," or per resonating chambers, accompanied by the sensation that the tones are "staying in." The ability to enunciate words as developed under forward placement is not interfered with, but greatly broadened by this change in focus. One reason for this is that the focus is away from the tongue instead of toward it, while buccal vibration is increased rather than diminished.

At this time, under free voice action, the vowel sounds should automatically incline to return to the plane of basic sound emission under the first primordial, which is exemplified by the animal grunt. They should be developed under this control until each vowel sound can be distinctly produced by "grunting" on the tones. This procedure should be repeated as a part of daily practice in working for freedom and breadth of tone. Although it cannot be done at once, eventually, under perfect control, one should be able to "grunt" on the tones without movement of the diaphragm.

Vocal Limitations

By Charles Edward Mayhew

T IS THE case more often than not that one's vocal limitations are set not so much by musical shortcomings as by ack of will power to overcome obstacles; proneness to listen to everybody's advice gardless of their fitness to give it; glecting to spend a regular amount of me in daily practice; being forever in a te of rushing from one thing to another om morning till night, so that one is rvously unfitted to attempt anything sysmatically; and forgetting that all things me to him who works faithfully, rnestly and sincerely.

A large number of people are taking lesns in painting, drawing, instrumental sic, elocution, dancing and many other complishments. Only a few, a very w, of these intend or are able, to take these subjects professionally, but they want to play, or paint, or speak, or nce better than the less altruitous perns around them. There is much to be id in favor of or against the things that e likes to try to do. First it causes comtition and, second, there is always a ance that the person who is ambitious ay develop unsuspected talent. A great any of those who make a beginning of udying the subject in which they are most terested will succeed in making a vast imovement, and some of them are sure to se above mediocrity.

Those Who Fail

THE FEW who utterly fail will have only themselves to blame, for the only y to succeed is to work, and those who ally work cannot fail. Most people are lerant of those who study piano or paintg, or who take dancing or elocution lesns, but how often one hears the remark, She hasn't any voice," or the question, "Do u think it is worth while for *her* to take ssons in singing?" Most of the people ho sing do it spontaneously, just because ey cannot help it. Some, who have trong voices," and are proud of them cause they like to make a noise, sing erely to be the centre-piece, their chief m in life being to call attention to themlves. There is something "within the man breast" that delights in making (or listening to) a lot of noise, but—that is t singing. Singing is the result of a sire to clothe melody in lovely tone, and express with deepest feeling the sentients embodied in the words. People who e truly in earnest about singing, and have rseverance enough to work out the probms in co-ordination needed to make weak oices resonant, will most surely bring eir voices to a state of musical efficiency they concentrate their energies in work, et a thorough understanding of the principles involved, and practice regularly. The principles upon which the development of vocal resonance depends are absolute. There is no guesswork about them. If one has sufficient time to devote to regular practice, a pleasing tone, to put it mildly, can be obtained. That tone can be as beautiful as the tonal concept of the singer, but no more so.

The Outstanding Fault

ADDING to the testimony of teachers, performers and conductors of the present day the available information handed down to us by musicians of the past, we cannot but see that the outstanding fault of the majority of the people who want to sing is that they do not understand enough about music in general. Many of them have a poor sense of rhythm, and cannot count. Worst of all, they do not see the necessity of "keeping time,"—they are firmly convinced that singers, like poets, have "license," and that while counting may be a very good exercise for organist-directors, pie-anists, and such barbarians, it is beneath the dignity of singers with heavenly messages and God-given talents. They look upon the counting proclivity as a sort of sickness. It is not an uncommon thing to find students who actually do not like to sing rhythmically, but this type of student is often intensely musical at heart. The reason for this fancied dislike is that they have an instinctive feeling that "Repose is the soul of art." To them keeping time seems like hurrying, and they feel, correctly enough, that hurry is the greatest enemy of repose. It is not possible, however, to develop true repose without having rhythmical feeling. Therefore, if one has a keen appreciation of repose as an indispensable asset of the artist, one should remember that the surest road to it is by way of rhythmical sincerity, and should learn to count and to accent.

Another common fault of singing students is the failure to get a good understanding of the terms used by composers to indicate the way in which they want their music performed. Students often guess at the meanings of the terms, and their guesses are, as often as not, utterly wrong. What errors might be avoided if the dictionary were more frequently used! When metronome marks are given, too, good results might often be obtained by at least knowing what the metronome might have to say about the tempo.

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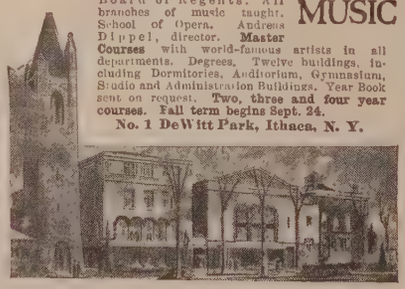

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physical and mental limitations are st synonymous, for everything done ne body is first conceived by the mind. often supposed that the voice of an idual is a quantity fixed by Nature, or instance, the color of the eye, or the e of the hand. An untrained voice is m free, but undergoes marked changes uscular interference is lessened, as the ining power of the breath is increas- felt, as vocal reinforcement is better rstood, as the vowels are perfected, etics comprehended, and, more than else, as the mental forces gather to selves authority and serenity. It is t unfortunate that people are not more evering, for there is no doubt that all ical and healthy individuals can learn ing well if they are willing to do the ssary work. Perseverance, however, s the most important part, and without tle can be accomplished.

The would-be singer must be physically alert and full of vitality. Indolent or languid people have very little to express. A well-schooled, resonant-speaking voice is of incalculable benefit to a singer. It should be a matter for personal mortification to have to be asked a second time what one has said. When one has taken cold, whether in the head, throat, chest, or any other part of the body, prompt measures should be taken to get rid of the trouble without waiting to see whether the cold is going to be a bad one. The wearing of proper protection for the feet in damp or wet weather is the duty of every voice user. Coughs and colds indicate an unhealthy state of the breathing apparatus, and the voice cannot do effective work in practice or performance under such conditions. People who neglect their general health are to a large extent establishing their own vocal limitations.

Developing a Soprano's Low Notes

By Beatrice Wainwright

HE SOPRANO voice often requires special attention in developing the lower notes; that is, from low the staff to E a fourth above. The way to gain correct production for the r tones in the soprano voice is to prac- exercises beginning, say, about middle here the head resonance responds more ly than lower down in the scale. Sing ale or other exercise descending while king the tones up in the head. That is ay, carefully control the tones in de- ding passages. Think them up and ward, as the tendency nearly always is the tones to drop back in the throat and ose resonance when singing descending es or other passages that go down. en this occurs the low notes are muffled do not carry. This is fatal to the notes of the soprano's voice, as nature om gives full round tones in the lower t of her range, which usually needs eful training and developing. Otherwise it lacks resonance and carrying power. Exercises that give resonance to the es will in a comparatively short time e a carrying power to the low notes t may have been entirely lacking when voice training was first begun. Exer- s with resonant consonants that are de on the lips, and vowels that are med forward in the mouth, are the best this work; such as the syllables *mee*, *o*, and *mo*. These should be repeated wly at first and softly. When one is e the tone is produced well forward and h resonance, the syllables may be re- ted more quickly, but always softly il resonance and flexibility have been ablished. These exercises, by the way, good to begin practice at all times. ey help to put resonance into the tones once.

A word of warning against the use of st tones by the soprano is in place here. ey should be avoided except on rare casions; as, for instance, in the song *Mer Ouvre Toi*, by Delibes. In the ssage ending with the words *mer pro- nd* on the word *profond* the notes are ddle C and low C. It is perfectly legiti- te and very effective for a soprano to ke the low C in chest. But this is one the very rare occasions. If the chest e is used frequently it causes a break the voice that is very difficult to remedy en once established.

In singing the syllables *mee*, *moo* and , care must be taken to continue the bration in the vowel sounds that is be- n on the lips with the resonant con- nant M. In sounding the M the lips ould be together but free of any rigidity; d when opening the lips for the vowel e lips should separate gently so as not to sturb the flow of tone. Any sudden or spasmodic movement of the lips will interrupt the steady flow of the tone and the vibrations started with the consonant. Consequently a breathy one will come when the lips part for the vowel sound. It is of the greatest importance to be sure the lips are flexible. Otherwise the work will be of no avail. Stiff lips will utterly destroy any possibility of free vibrations and the tone will remain in the throat. Should the lips persist in their rigidity, then use the syllables *loo* and *lo* with the same directions as given for *mee*, *moo* and *mo*. The tip of the tongue coming in contact with the hard palate just above the teeth in forming the L will produce a resonant tone that will be effective in placing the tone forward with vibrancy. The syllables *loo* and *lo* are also most helpful in loosening the tongue, which is of paramount importance. A free tone can never be produced while the tongue lacks flexibility. A rigid tongue is a common fault with most students of singing till corrected.

Should the free vibrant tone not respond readily, due to rigidity of the lips and jaw, then use the various syllables mentioned in the speaking voice, lightly and gently, then singing them again. This will be a great help, and if done correctly will overcome the difficulty. Spoken syllables like the above will quickly adjust the rigidity and tenseness resulting from undue effort when attempting to sing. Repetition of the foregoing exercises and suggestions will undoubtedly bring good results. Some cases may take longer than others, but for a soprano voice lacking in good lower tones there is no better way to improve the quality and volume of these notes.

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Verdi's "Falstaff"

figure of *Falstaff* stands out in the re of the drama like *Pantalon* and with a distinctness that amounts to ion. Yet the original of *Falstaff*, n Fastolt, was a heroic character rhaps ill-deserved to be lampooned ry. Fastolt was a brave soldier, s born at Caister, near Yarmouth, d, in 1378, and died there at the table age of eighty-one. He was ant soldier who took part in the of Caen, the siege of Rouen, and le of Agincourt. In one of his miliploits he employed barricades made cls of herrings—a truly Falstaffian and vanquished the enemy. He bassador to the Council of Basle together distinguished personage in y. In his later years Fastolt a considerable fortune and wrote resting commentary upon Norfolk, as the "Paston Letters." Just as to uch Shakespeare really knew of and how much of his life was emin the immortal stage figure, little n. In any event Fastolt was anyut the buffoon that he is pictured lay and in the opera.

aff has appeared in many operas. gave him a musical wardrobe for in 1798, Balfe produced a "Falin London in 1838. Otto Nicolai ed him in "The Merry Wives of r." He also appears in the "Mid- Night's Dream" of Ambroise (Paris, 1850). Even Adam em- *alstaff* in a one-act piece.

riting the libretto for Verdi's "Fal- Arrigo Boito explains that he has rts of the "Merry Wives of Windd parts of "Henry IV." On the the Italian musical dramatist has killfully devised a new work in which the real outstanding character of both of the comedies mentioned is adroitly developed in one play. In the opera *Falstaff* seems to acquire more tomfoolery and even more avoirdupois. Certainly he is far from the brave English soldier who devoted his last years to fostering the Universities of Oxford and Cambridge.

The Verdi opera was first given at La Scala, Milan, March 12, 1893. It was a source of infinite surprise to all who heard it. Verdi was then in his eightieth year; but the music manifested the sprightliness of a youth in his teens, combined with the technic of advanced years. The famous gossiping scene of the first act is quite as amusing and ingenious as *Beckmesser's* ludicrous *Serenade* in "Die Meistersinger." The orchestra follows the action and the humor of the drama with a naturalness which Wagner would have heard with the keenest delight. Yet the work is distinctly Verdi and not Wagner. In fact, the work is little short of a miracle from the musical standpoint, when one considers the kind of work that Verdi chose to put in some of his earlier works. Had Verdi died before the production of "Aida," "Otello" and "Falstaff," he would have been ranked with Donizetti and Bellini. That he was able in his old age to move to a vastly higher level is one of the great surprises of musical history.

After the original production of "Falstaff" in Milan in 1893, it was given in Vienna, in Berlin and in Buenos Aires in the same year, in London in 1894 and in New York in 1895. Victor Maurel, who created the rôle, sang in New York with very great success. He was regarded as one of the foremost singing actors of all time. He died in 1923.

The Story of "Falstaff"

e libretto is by Arrigo Boito and is an adaptation from Shakespeare's "Merry Wives dsor" and from certain passages of "Henry IV" having relation to the personality *taff*. The scene is in Windsor; the time is that of Henry IV.

t I. Scene I—Interior of The Garter Inn. *Dr. Caius* demands satisfaction from for having beaten his servants. He also accuses that *Falstaff's* followers, *Bardolph stol*, have made him drunk and robbed him. *Falstaff* bullies him till he leaves, and spatches identical letters to *Mistress Ford* and *Mistress Page*, two wealthy married f Windsor, asking each for a rendezvous.

t I. Scene II—The Garden of *Ford's* House. *Mistress Ford, Anne*, her daughter, s *Page* and *Mistress Quickly* meet. In their gossip, the receipt of the letters is disand *Mistress Page* and *Mrs. Ford* lay a scheme for vengeance on *Falstaff*.

t II. Scene I—Interior of The Garter Inn. *Falstaff* at his cups. *Dame Quickly* from *Mistress Ford* to arrange the rendezvous, leaving *Falstaff* highly delighted with *Ford* immediately enters, giving an assumed name, offers a purse of silver as a ds of his infatuation for *Mistress Ford* whose favor he cannot win, and begs *Falstaff* his charms in his behalf. *Falstaff* boasts of his appointment for the afternoon, which very thing for which *Ford* sought.

t II. Scene II—In *Ford's* house. The ladies prepare to give *Falstaff* his deserved on. It is discovered that *Ford* wishes to marry *Anne* to the pedantic *Dr. Caius*, he declares her preference for *Fenton*. *Falstaff* arrives; *Ford* is heard outside; and *f* is bundled into a wash-basket and dumped out of the window into the Thames

t III. Scene I—Exterior of The Garter Inn. *Falstaff* is seated on a bench. *Dame* offers another rendezvous with *Mistress Ford*, makes excuses for his former treat- t her home, and induces him to meet *Mistress Ford* that midnight at Herne's Oak dsor forest.

t III. Scene II—*Falstaff* falls into the trap, is surrounded in the forest by the *Ford* entourage and many others, all in disguise, is beaten, taunted and jeered till lly discovers the identity of his tormentors. In the denouement *Mistress Ford* cajoles sband into abandoning *Dr. Caius* and accepting *Fenton* as a son-in-law.

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Edited for October by T. L. Rickaby

Recitals Again

By T. L. Rickaby

IT IS DOUBTFUL if there is any other topic in the organ world that has received anything like the attention that has been focused on the subject of the organ recital. Bill Nye, of mirthful memory, admonished his friends to "Avoid strong drink as you would a piano recital." It is hard to imagine what he would have said if he had had any first-hand knowledge of the organ recital. Emil Liebling spoke of the piano recital as "the modern horror." Yet piano recitals are more popular than those given on the organ, although the latter are probably more numerous.

An infinite variety of tone is possible on a large modern instrument; and even on one with two manuals and a few well-balanced registers, it is possible to produce fine musical effects. Yet it must be admitted that the organ recital is not popular. In a recent organ magazine there appeared an article entitled, "Why they stay away." The writer was discussing the recital, and contended that what the average performer served up was not good enough—or was too good, I forget which. At any rate the people stayed away because they did not like it. The organ recital is not popular because it does not give unmixed pleasure, it does not furnish what people seem to want.

I attended my first organ recital in the neighborhood of fifty years ago. I attended my last one about two months ago. In between those two events I have listened to innumerable recitals given by organists of all gradations of reputation and ability. Moreover, I have given fifty or sixty myself. Hence I may be allowed to assume that I know something about them; and from this recital experience, passive and active, I may have a few ideas that may be of service, if passed on to the readers of this department.

Organs and Organs

LET US, at the beginning, distinguish between recitals. A program by a Bonnet, a Dupre, a Yon or a Courboin is one thing; a recital by a poorly equipped or insufficiently prepared performer is another. A recital on a four manual, hundred register organ may easily be a musical event; while a recital on a two-manual organ with ten stops is what our mutual friend *Perlmutter* would call "something else again yet." On an organ with full complement of reeds, strings, flutes, couplers, harp, chimes, composition pistons, releases, cancellation rods, crescendo pedals and so forth, almost any piece can be made to sound charming; and if an artist like those mentioned is at the console, naturally the effects would be unforgettable. But how many organs are so equipped? And how many organists? A pianist—even the common or garden variety—invariably comes before his audience well prepared. The same can not be said for all organists, many of whom have been known to appear before the public without even having played over the program for that particular occasion. This is arrogant conceit, and richly deserves the failure it invites. It is not the least contributing cause to the unpopularity of the organ recital.

But these recitals remain unpopular where the organist presents a musical menu of merit, and which he has studied and prepared to the best of his ability. In cases of this kind the player must surely lack the genius for public performances. That elusive quality called personality may be missing. Then again, as hinted at above, the organ may be inadequately equipped; and that is more than enough to mar an otherwise acceptable program.

To the writer of these lines, organ music is of itself much more attractive than piano music. My first piano recital experience came to me a little over fifty years ago. The "piano playing person" (to quote the newly-rich lady in a recent novel) was called Anton Rubinstein, which I think was very good for a beginning! Since then I have heard practically all the great pianists, but I was never *thrilled* by piano music. But I was never *bored* by it; that is, when the performer was a real pianist. Organ music—just the sound of the organ—thrills me and stirs me as nothing else in the world; yet I have been bored speechless at organ recitals. Not at all of them of course, but at too many. So it is not to be wondered at that others, without musical training or experience, should fail to find much to interest them in the average organ program.

I attended an organ recital once in company with the late W. S. B. Mathews. The performer was quite eminent and worth while, but the equally eminent critic and pedagog left at the end of the third number with the remark, "Enough is enough." Later he told me it was too great a strain on his nerves. And right here I think that we have one quite weighty reason why so few people care about organ music, as presented at the average recital. An hour or an hour and a half of organ playing, especially, if the full organ is used much (and in the majority of recitals it is used entirely too much), cannot fail to have a physical and nervous effect on most people. To be obliged to endure for a long period the vibrations caused by the full organ (and these vibrations are often violent enough to be communicated to the floors, chairs and walls of the concert room), could easily have the effect of producing actual fatigue, physical as well as nervous.

Three Reasons

HERE we have at least three possible reasons for the failure of the average organ recital to interest the general public: First, the lack of preparation of ability (or both), on the part of the performer; second, an organ inadequately equipped to present properly the music to be given; and third, the nervous and physical strain of listening to a full organ program. So if the organ recital is to maintain the place that it ought to occupy in the musical scheme of things, it must be radically changed in character and scope. As has already been said, when recitals are given by real artists on organs sufficiently equipped, they will never fail to be entertaining and therefore popular. But for the rank and file of organists to give recitals on the average organ is little short of useless as a means of educating the public, and, of course, useless as a means of entertainment, which after all, is what ninety per cent. of all music is for.

How is the character of the recital to be changed? In many ways, but first of all by eliminating the fugue and fugue style of music entirely—or where it is used at all, to limit it to one short or comparatively short number. Then avoid compositions that demand or require fancy stops, chimes and harp effects, if they are not on the organ to be played. Yon's "Jesu Bambino" and Russell's "Bells of St. Anne" have been played a very great deal recently. People who had ever heard these pieces—just to mention two on the spur of the moment—played with proper effects, would be disappointed to hear a performance of them without the chimes. It is useless to multiply instances. Scores of organ numbers could be named that, musically speaking, are nothing to be proud of, yet by the use of strings, reeds, tremolo, chimes and harp, are charming to the average audience. (I know one travelling organist who carries his chimes with him, and at his concerts, he engages some one to strike them at the psychological moment behind the scenes. Wise man!)

What to Look For

THERE is a very great deal of genuine organ music that can be played effectively without so many "traps." But it must be searched for. Look for melodiousness, freshness, invention, rich harmony, but not necessarily ultra-modern harmonic experiments. Look for lightness, well marked rhythm, and some speed. But above all, look for sincerely musical qualities. Try to find music that is written as the result of inspiration plus scholarship, rather than that which proceeds from scholarship alone. Then when you have discovered it all, be careful not to use too much of it at a time.

There comes to mind another phase of the matter, and perhaps the most important of all I have read somewhere that the decline of Grecian music began with the development of the soloist, when musicians began to concentrate on solo work. There is little or no real musical growth through individual development. The choral society and the orchestra are the real educators in musical matters. As they cannot always be had, the organist's glowing opportunity lies in presenting as much ensemble music as possible at his recitals—and there is an amazing amount of it to be had: Compositions for organ and piano; organ and violin, 'cello and piano; organ and four violins; organ and trombones (by no means as grotesque a combination as might be imagined); and many other. These are never tiresome; solos frequently are. The educational value of such music (and while it is not advisable to emphasize this phase of the recital idea, it is a phase that must not be lost sight of entirely) is inestimable, and it never ceases to be entertaining. It all entails extra work, but it is pleasant work and really pays. The organist who decides to attempt this sort of recital reform may always rely on finding willing helpers. Every town of any size has its amateur violinists and other instrumentalists who are always glad of the opportunity to play good music, and who like the idea of appearing in public. The objection that amateur performers cannot give renditions of a higher class of music does not carry much weight in the face of the evidence that we have of amateurs have done. The truth is amateur performances of ensemble have a much more glowing chance giving genuine pleasure to those who to them than nine-tenths of the solo formances of organists and others. general principles it is infinitely better utilize the talent of four musicians some concerted piece, even if it should somewhat short of perfection, than attempt so many solo performances in so many cases, and for very app reasons, cannot be other than medi

The educational side of the recital been mentioned, and it may be made cational enough by being made intere If it is the right kind of music it tell its own story or carry its own mes Informing an audience that a fugue composition in which the opening called the "subject" is "answered" second theme in the dominant, mean thing to nine hundred and ninety out of a thousand. If they understa they do not need to be told. The audience, like any other concert aud wants music—musical music, and not puzzles and harmonic experiments. fugues sound well and make attra music; but in the case of most of only the fugue-hardened old-timer distinguish one subject from another they all "get going."

It would seem that the logical at this point would be to suggest ma for organ programs, music that wou interestingly entertaining, and which same time would be on a sufficiently plane so that the tendency would na ly be towards a gradual increase preciation for music in general and organ music in particular. So the fo ing is "respectfully submitted."

Largo (Handel). As an Organ sol a trio for Organ, Violin and Pian this trio with chorus.

Fugue in C Minor (Bach). This a fugue without a prelude. It is tu and not long enough to tire anybo

March Triumphal (Guilmant). Pian Organ.

Prelude in G (Bach). A short sel Prelude. Bach in one of his me moods.

Serenade (Kroeger). Piano and O

Harp of St. Cecilia (Wiegand). P Organ and Violin.

Song Without Words (Hoelzel). I Organ and Violin.

Ave Maria (Mascagni). The Interm for Voice, Violin, Organ and Pia

Lead Thou Me On (Wood). A beat setting of "Lux Benigna," for V Piano, Organ and Violin.

The Organ Builder. A "Reading" Organ accompaniment.

Song of Gratitude (Cole). Organ.

Finale (Smart). Organ.

Sunset Meditation (Biggs). Organ.

Cornamusa (Yon). Organ.

Fountain Reverie (Fletcher). Orga

Scherzo Symphonique (Frysinger). gan.

Berceuse (Guilmant). Organ.

Cheap? By no means. Old and th bare? Some of it may be old, but of it is "up to the minute," and no is threadbare when well done. Only solo organ numbers? Yes and th quite enough when it is remembered the organ is in evidence in every nu But over and above all considera whatever, any audience will like gram made up from music like this will enjoy it more than a progra exclusively organ numbers.

This list, which is written from me is meant to be merely representative a little effort it would be possible to ish a number of programs, with ma

le as that given here. Transcrip- well-known (and well-liked) com- might be freely given. Even ke Dvořák's "Humoresque" could ded, and played more than once. anist may detest it, but the aver- ence does not, and if the player occasionally give such pieces, while ence may not "rise up," they will "call him blessed." Play too Bach and Rheinberger, and they up and go home—if they do not ay altogether.

It might be objected that such programs as these are not organ recitals at all, but are rather miscellaneous concerts. But, not many organists are capable of giving recitals alone, and conditions are not always favorable for their adequate presentation. The point to be emphasized is that such programs as have been outlined would in due time pave the way for better things. We are discussing here the possibility of starting a reform in a musical institution that has unlimited possibilities for pleasure, and many kinds of profit.

The Church Organist

By T. L. Rickaby

time ago the writer was accorded r of stating in these columns some ideas regarding the work, privi- nd opportunities of the church . The work is about the same , but the privileges and opportun- ve increased in value and number rceptibly, and will increase as time

first place the necessity of playing thing, and taking chances on a hereafter, does not exist. That is, not exist where competent organists be found. In country places and wns the "gratis" organist is still ence perhaps; but that does not us in this discussion.

noving picture theater is taking the ayers, and churches must pay more n organists. When a church finds tead of receiving voluntary serv- perhaps paying a dollar or two a it must pay from fifty to one dollars a month, they will pay r than have inadequate, defective orthy musical services. But they ng to demand more for it. Just two services on Sunday, and a tory rehearsal (?) at any conveni- are not going to satisfy a church hey find that they must compete e financially rich theater for the of an organist. If the theater or- gets fifty or seventy-five dollars a e works like a slave for it; and rch that pays from fifty to one hun- ollars a month, while it will not he organist work like a slave, it y will see to it that he gives a just Two services and a perfunctory al forsooth! He will be expected ot unreasonably—to make himself f the working forces of the church, efforts to better the community, than to be merely an extraneous dispensable perhaps, but to be en- as a sort of necessary evil. The f the organist is second only to the Pastor; and a church without ecial musical activities is not often perous church. Of course it has een proved; but it is fairly certain the music were taken out of the y of churches there would soon be any need of preaching.

ng picture playing, in taking so rganists away from the churches, from being detrimental to the art organist. The artistic demands of ater are growing more and more g, and the picture player who does velop and *grow* will not last long. other hand the movement theater- certain to be instrumental in creat- evolving a new race of church or- who will experience little or no y in getting an adequate financial return for the work that will be required of them, and which they will be ready and willing to do.

There will always be the performer who will naturally prefer the theater with its brilliance, its atmosphere of stimulating excitement and vitality, no matter how hard the work may be. But it is also none the less true, that there will not be any lack of competent musicians who will prefer the cloister (to speak figuratively) with its repose, its compelling sense of beauty, and all that the church stands for of edification, uplift and peace—yes peace, for the choir is no longer the "War Department" of the church—at least of the churches that are worth while.

Then there will always be the earnest musician who will prefer the work of teaching to that of anything else, and to disseminate the knowledge of the best in music, and especially the best in church music, and in this work the church organist might well find the major part of his vocation and mission. The organist in the past has invariably stood for the most advanced musicianship. He ought still to stand for the most advanced musicianship, and it is not difficult to find those who do. But all of them are not living up to their opportunities. Every church of any size could easily be a center, from which, with intelligent effort, the finest of musical influences might radiate; and the combined efforts of serious-minded church organists would eventually result in great things, not only for sacred music, but also for music generally.

It might not be out of place to quote from the newspaper notices of the services at one church in a western city—not a metropolitan city by any means, just the average town of say fifteen thousand. After mentioning the subjects of the morning and evening sermons, the musical numbers were given. The quartette sang one anthem; there was one solo number; one anthem by the mixed choir (thirty voices) and one anthem by the Junior choir. All these musical forces joined in the hymns and such responses as might be used in a non-liturgical church. It will readily be seen that one rehearsal would not suffice to obtain the results indicated here. It meant a daily rehearsal of one kind or another. Twenty years ago in this same town there may have been one or two organists who were paid a small salary. Now every church there has a paid organist, and some are well paid. The church mentioned above pays the organist one hundred and fifty dollars a month. "The world *do* move." In conclusion I will mention two facts: The music is worth all it costs; and the organists who are well paid, earn what they receive, by real work.

en I was a young man there was no to be made out of more serious alone; indeed, it is difficult now. o, among other things, I wrote . . . I feel something out of touch e times now. Music progresses like everything else. Orchestras in my early days could not have handled the music that is put in front of them in the ordinary course today. There is a wider spread of musical culture and technic."

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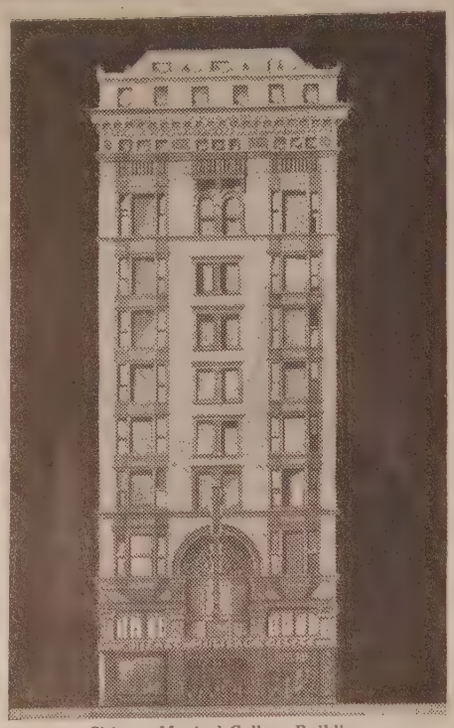

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President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

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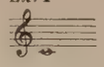
What is indicated by the figures 16′, 8′, 4′, 2⅔′, 2′, and so on, appearing on organ stops?

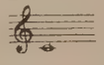
These figures indicate the "pitch" of the stop, the small mark after the figure meaning "feet." Normal pitch is indicated by 8′ (eight feet). If we draw a stop marked 8′ and sound

Ex. 1



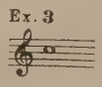
the pitch of the tone heard will be the same as if the note were played on the piano. If, however, we draw a stop marked 4′ and play

Ex. 2



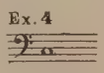
the pitch of the tone heard is

Ex. 3



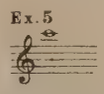
(one octave higher); while if we draw a stop marked 16′ the pitch of the tone heard is

Ex. 4



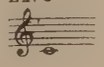
(one octave lower). With a stop marked 2′ the pitch of the tone heard will be

Ex. 5



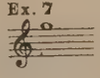
A simple way to remember these effects is to keep in mind that as the "pitch" becomes lower the "figure" increases and as the "pitch" becomes higher the figure decreases—always "doubling" (at the interval of the octave) below, and halving (at the interval of the octave) above. Stops that do not "double" or "halve" at the interval of the octave produce some tone other than that of the note sounded—for instance, with a stop marked 2⅔′ drawn, the note

Ex. 6



would actually sound

Ex. 7



Stops of this character are used to add artificial overtones. They are also useful in creating synthetic tones, such as of the orchestral oboe and similar instruments. A notable use of stops of this type may be found in the large organ installed in the High School Auditorium in Atlantic City, N. J.

How can I attain independence between the hands and feet in playing the organ?

Secure a modern edition of *The Organ*, by Stanier, and practice: exercises for pedals alone, the two-part exercises for hands alone (on two manuals), the exercises for left hand and feet, the exercises for right hand and feet, and finally those for both hands and feet. Also practice the scales in all keys and pedals alone. This will give a good foundation for trio playing, which may be augmented by practicing the trios from *Master Studies for the Organ*, by Carl, and the Albrechtsberger trios. This independence between hands and feet is absolutely necessary for the performance of the great contrapuntal works for the organ.

For a mixed choir of twenty members, how should the voices be divided to secure a proper balance?

In the balancing of a choir of this size much depends on the individual voices secured; but the following divisions under general conditions should approximate a good balance:

7 Sopranos	6 Sopranos
4 Altos	4 Altos
4 Tenors	4 Tenors
5 Basses, or	6 Basses

In any event there should be a larger number of voices for the top and bottom (soprano and bass) parts than for the inside (alto and tenor) parts. Care should be taken that there are not too many light high soprano voices, as the richer mezzo soprano quality is more suitable for church work. It is also important that the Bass department includes some voices of the Low Bass quality, in order that this department may furnish a good solid foundation for the choir.

A Left-handed Pupil.

Q. (i) I have a pupil of 10 who persists in playing "by ear." She reads well, but will "feel" for her tones after she has played the piece through. Will she ever overcome this? (ii) Please tell me what to do for a pupil who is left-handed. She reads well, but is very awkward with her right hand. I have given her studies from Czerny and Lemoine, also scales and arpeggios for the right hand.—D. E. K., Curryville, Mo.

A. (i) Instead of being impediments in the way of these pupil's progress, these two seeming faults are really very fortunate qualities which may be directed to the greatest advantage. "Playing by ear" is a very useful gift, provided the player does not "make up" her own harmonies and accompaniments; it is a great assistance to correct appreciation of intervals, to the comprehension of harmony, to the acquisition of a musical alertness. (ii) The fact that she reads well will speedily correct any slipshod playing, because the ear will demand the right notes. (iii) The left hand is usually the *bugbear* of players and teachers, therefore, one is to be congratulated who possesses a pupil gifted with a good left-hand technic. The studies you are giving are what are required. Treat the right hand as you would a weak left hand; devote more time and attention to it and insist upon more practice for it.

The Organist's Calling

MUSICAL art does not exist for itself but that it may lift the souls of the poor, the weak, the sinful and the sorrowing, to higher living and closer relations with the Divine. Even worship is not an end but a means to an end; and music has great power to bring to the mind a consciousness of the vastness of our need and the nearness of succor and help.

The organist's calling, then, is great and august, and flippancy in either life or work is peculiarly incongruous. There are thoughts and emotions that can find no expression in words, and music can often hush the irreverent and induce in them a reverent spirit. Worship music should have body and solidity, not thinness and catchiness; it should be strong and therefore inspiring.—*Bishop Henry Codman Potter, D.D.*

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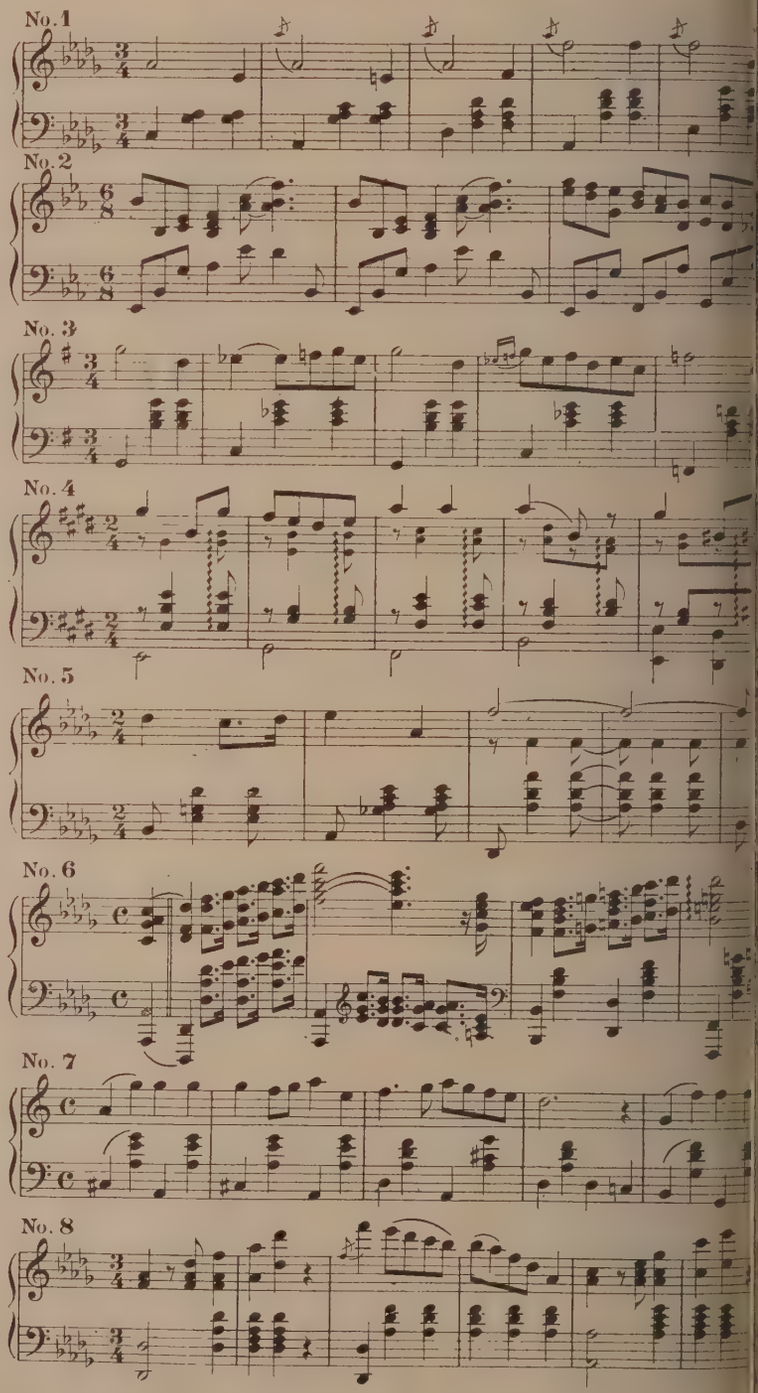

Answers to Last Month's "Music Lover's Memory Contest"

1, Simple Aveu, Thome; 2, Polish Dance, Scharwenka; 3, Autumn, Chamina 4, June, Tschaikowsky; 5, Butterflies, Grieg; 6, Melody of Love, Engelmann; Romanze, Mozart; 8, Poet and Peasant Overture, von Suppe.

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To Practice Quickly or Slowly.

Q. When practicing some of my studies containing long passages of sixteenth-notes (say, in four-four time), my fingers get "all balled-up," my mind becomes confused, so that I finally get to the point where I cannot see any pattern or plan in the passage and really cannot play it. Please suggest how to overcome this.—BLANCHE, Anthony, R. I.

A. It is very evident that you have omitted one important detail of your statement, *the most important;* you play too quickly; you rattle off your passages as quickly as possible, you are most likely hypnotized by the blackness of the groups of sixteenth-notes into an endeavor to play them as rapidly as you can, or, rather, as you cannot—with clear understanding. Herein lies the fault with its correction: *You play too quickly;* practice slowly. To get a better understanding of this and similar passages begin, not by counting four quarter-notes to a measure, but by splitting up the groups into twos—two sixteenth-notes to a count, with an accent on the first of the two. When you have mastered the passage slowly, *very slowly*, you may gradually increase the speed, *very gradually*, until you succeed in counting by groups of four to a measure, with the accent on the first of each four; then still faster, with the accent on the first and third quarter-notes. In this manner, you will learn to analyze the passage, to master the fingering, to acquire the necessary speed and to play as the composer intended it to be played. This manner of marking the rhythm slowly throughout will be of the greatest help to you in obtaining velocity, and once obtained, the subsidiary or practice accents will disappear in favor of the regular rhythmic accents. This is a long answer for a short question, but it is of the greatest importance, for, get the rhythm perfect and the pace will come.

Plain-Song, Its History, Use and Importance.

Q. What is plain-song? Could you give me a brief sketch of it? Is it ever employed to-day? Has it ever had any influence on the growth of music?—E. ELLINWOOD, Providence, R. I.

A. In the beginning, plain-song was unmetrical music before measured music came into being. The term was afterwards applied and employed, frequently in its Latin form, *Cantus planus*, to distinguish the unharmonized Gregorian chant from the harmonized, measured music. Plain-song dates back to the earliest forms of religious ceremonies; indeed there seems to be little doubt that its recitative was a part of the Temple services. There is ample proof to show that it was employed in the earliest days of the Christian Era. Plain-song still survives in the Episcopal Protestant Church of England (High Church), also in the Roman Catholic service, wherein it remains as an immeasurable chant. Many of the signs and symbols now in use have been directly taken from the plain-song of the most ancient times—namely, from Neumes.

Advice on Orchestration. Definition of Metronome.

Q. (i) Could you tell me where to obtain information as to the different instruments in a symphonic orchestra: their range of pitch, classifications, and so on? (ii) A good definition for the word "metronome?" (iii) Where could I get some music printed not for publication, but for my own use?—EDWARD T., Dayton, Ohio.

A. (i) Consult "Modern Instrumentation and Orchestration," by Berlioz. (ii) Metronome comes from the Greek, meaning a measurer of time. (iii) Try Zabel Brothers, Fifth and Columbia, Philadelphia, Pa.

Pronunciation of "neither." What is a "Pianologue?" To be Soprano or Contralto?

Q. (i) How should "neither" be pronounced in singing? I have heard some say it should be "ni-ther," and yet the same persons say there should be no long sound of I in singing! Why change the natural pronunciation to something that should not be used in other words? (ii) To what does the word "pianologue" refer: a musical reading with its piano accompaniment, or to the accompaniment alone? (iii) My voice is contralto and I wish to develop full, rich tones throughout my range; but my tones above C, treble third space, are lighter and thinner. I wonder if I have acquired these by imitating soprano? I know I have increased my range by doing so, but at the expense of the richer quality. Should I continue the imitation or work for a different placement to secure deeper tones? I will greatly appreciate any help you can give me.—G. L. R., Caldwell, Idaho.

A. It is quite correct to pronounce "neither" as ni-ther, with the long I as I in "ice," both in singing and in speaking. The letters I and a have compound sounds: I—*ah* ee; a—*ay* ee. In singing the ah sound is purer and much to be preferred to ee; the last sound of ee is merged into *the next* syllable. As for the statement "that there should be no long sound of i (ice) in singing," what do you do about "good-night," "good-bye," "fight," and all such? What you may mean by "natural pronunciation" is a problem; it reminds one of the story of two men discussing the proper way to pronounce "either." Unable to agree, they appealed to a third: "Say, Pat, which is right? *E*ther or *A*ither?" (ice)? "Nayther," promptly replied the Irishman. And, unwittingly, he was right; for the best authorities, in great number, give the *ay* sound to "either" and "neither." (ii) The word "pianologue" is applied to a composition that consists of piano music with accompanying speech, sometimes, also, with the addition of song. It usually describes a story, which is told in speech and accompanied by piano. (iii) Without hearing you sing and observing you it is impossible to diagnose either your voice or its imperfections, much less to tell you a certain remedy for what you describe. Your own diagnosis is most probably correct. Imitation of the soprano quality must take away from the richer contralto and give you thinner notes which do not blend with your natural voice. Cease your imitation. Find a reliable teacher who can train your voice to sound like one and the same instrument from the lowest to the highest notes—or, rather, from the highest to the lowest, downward, especially if you have any sign of a "break."

What is gained by Transposing Practice-Studies?

Q. In several of the Cramer Studies (von Buelow edition) the editor recommends that, when known, they be played in a transposed key. Besides learning to read in a transposed key, are there any other advantages to be gained?—CHRISTINE, Back Bay, Boston.

A. If a piece or study, not too difficult, be taken and—after having played it several times in its original key—transposed half-a-tone higher or lower, then another half-tone higher or lower, and so on, until it has been studied in many keys, the player will have gained an intimate knowledge of the different keys, a very complete acquaintance with the keyboard and a keener appreciation of the tone effects of the keys—bright, sombre, gay, grave, stately, suavely sympathetic, every gradation of emotional color—for example, just think of the difference of the bright gaiety of the key of D and of the more penetrating sentiment of the key of D-flat. In addition to this liberal training will be found the changes of fingering necessitated by the use of the black keys, which will often require to be played with little finger or with thumb. These are all wonderful problems whose solution will make the student's musical intellect grow by leaps and bounds and, at the same time, unfold to him unexpected beauties of tonal expression.

The Instruments in a Symphony Orchestra.

Q. 1. Please tell me the names, in their regular order, of the instruments in a Symphony Orchestra. 2. Also, name three large Symphony Orchestras in the United States.—CECILE, Wayne St., Mansfield, O.

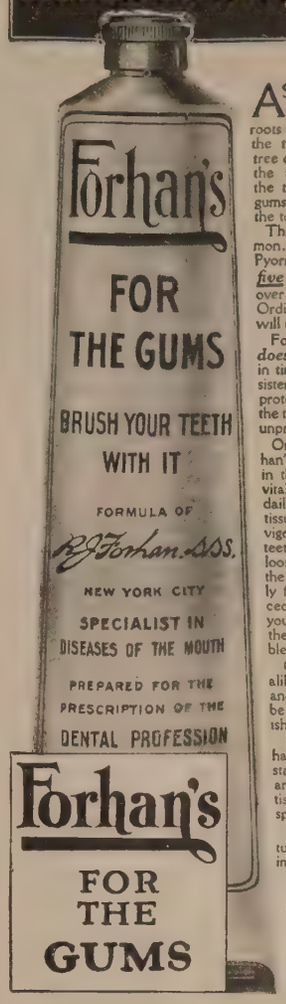
A. 1. Strings: Violins, violas, violas d'amour, violoncellos, double basses (also harps and occasionally, the piano). Wood-wind instruments: Oboes (also termed haut bois), English horns, clarinets, bass clarinets, cornî di bassetti, bassoons, bassoons de quinte, double bassoons, all with reeds; flutes, without reeds (also the pipe organ). Brass-wind: Horns, trumpets, trombones, ophicleides, bombardons, bass-tubas. Percussion instruments: Timpani, or drums, cymbals, triangles, bells, and a few specially invented by the fantasy of some modern composer. 2. Boston Symphony Orchestra, New York Symphony Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra, St. Louis Symphony Orchestra, Minneapolis Symphony Orchestra, San Francisco Symphony Orchestra and several others.

Studies for Development of Technic.

Q. Will you please advise me what studies I should take up for the development of a good technic for piano? I prefer something that will educate me in the best form of classical music. Your advice will be very much appreciated.—M. A. BARRETT, Arlington, Mass.

A. Begin with Czerny and Clementi, then take all Scarlatti; after which study Bach, all of him. The study of Scarlatti and of Bach is most excellent, not only in order to acquire correct classical technic, but also to train your musical intellect to the highest degree—but they must be studied with your brain even more than with your fingers.

A signal of trouble — tender and bleeding gums



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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

"Country Fiddler" Habits

HERE are a few "country fiddler" habits which the serious violin student should avoid as he would a pestilence. The trouble is that so many violin students, who ought to know better, indulge in them.

1. Putting powdered rosin on the pegs to make them stick.

Powdered rosin will make the pegs jerk, and should never be used. Ordinary blackboard chalk is the thing to use for this purpose. If the pegs stick very badly, a thin film of soap can be put on the peg before applying the chalk.

2. Letting down the strings after playing, with the idea of breaking fewer strings.

Very little is saved by this foolish custom; and the result is that, if the strings are continually let down, the violin will never stay in tune. The strings should be left tuned to the proper pitch at all times; otherwise, every piece the student tries to play will sound more like a tuning match than a musical composition, as he will have to stop every few measures to tune up.

3. Holding the bow near the middle, or a third its length up from the frog, with the fingers straggling apart on the stick.

If the bow is held in this manner, a third of its length is wasted, a proper balance is impossible, and good bowing is out of the question.

4. Stamping the time on the floor so vigorously that it sounds as if flat-irons were tied to the feet.

If the foot is used at all in beating time, the sound should be so slight as to be almost inaudible, or the toe alone should be used in marking the time.

5. Sliding from one tone to another with a whining sound.

This may be all very well in a burlesque musical act in vaudeville, but it is the quintessence of vulgarity in serious violin playing. It creates the impression of a rehearsal of tom-cats on the backyard fence, rather than good violin playing.

6. Using pegs which have been whittled down with a jack-knife in an attempt to make them fit.

Pegs should be fitted by a good professional violin repairer; or if there is no repairer at hand, and the violinist is obliged to do the work himself, the peg can be brought down to the approximate size by scraping it with the edge of a piece of broken glass. A piece of sandpaper should then be wrapped around the peg and the peg twirled around, until it is perfectly round and the correct size to fit the hole. If a small lathe is handy, the peg can be put in the lathe, and reduced to the right size by sandpaper, in a few minutes.

7. Attaching the tailpiece to the button by a piece of copper or iron wire.

No metal is used in the construction of the violin, and a piece of tail-gut, which can be obtained at any music store for a few cents, should be used for attaching the tailpiece to the button.

8. Letting the rosin accumulate on the belly, just below the bridge, until it forms an unsightly cake of dirt and rosin, which is a source of delight to your simon pure "country fiddler."

Every speck of dirt and rosin should be wiped from the violin after playing. Besides being an eye-sore, it stands to reason that this cake of rosin and dirt will interfere with the vibrations of the belly to a considerable extent. The belly will give forth a clearer, more resonant tone if its smooth and glossy surface is kept free of rosin and dirt at all times.

9. Putting a whole two-length gut string on at once, and wrapping the unused length around the head of the violin.

Only single lengths of string should be used. In wrapping the extra length around the head of the violin it is very apt to be injured, and it is always in the way. The extra lengths of strings should be kept at home in a tin box with a tight cover, or a wide mouthed glass jar with a glass stopper. If kept in the violin case they should be kept in a flat tin box with a tight cover.

10. Screwing the bow up so tight that it looks like a bow to shoot arrows with, and has a hump like a camel.

The curve of the bow-stick should be inwards (towards the hair), not bowed out, convex to the hair. All of the advantage of Tourte's great invention of making the bow stick curve inward instead of outward, is lost when the bow stick is screwed up too tightly.

11. Tuning by a series of short jerks of the bow.

Tuning should be done by long, singing, steady strokes of the bow, sounding the strings in chords, in the following succession, A-E, D-A, G-D. The whole length of the bow should be used. In no other way can the ear catch the interference of vibrations so easily, when the strings are out of tune.

12. Playing with the wrist and elbow joints as stiff as a poker, making a harsh, scratching sound.

The wrist, elbow and shoulder joints should be flexible at all times when bowing, for if flexible they are like the springs of a carriage or an auto and make for smooth tone.

13. Keeping the violin hung up on a nail on the wall when not in use.

The violin is a delicate instrument, very sensitive to atmospheric changes, and changes of temperature. It should be kept in a good leather case at all times when not in use.

14. Using the wrong sized strings, carelessness in not having a supply of the right size on hand; that is, using an E for an A, an A for a D, a D for an A, a G for a D, for instance.

This habit of using the wrong sized strings is extremely common among amateur violin players. To give good results, the right size must be used, as a string of the wrong size, for instance a D used in place of an A, will so unduly increase the pressure of the bridge on the belly that the tone of all the strings will suffer; and the tones on the D string tuned up to the A will be unbearable.

15. Winding strings on the wrong pegs, the D on the A peg, the A on the D peg, the E on the A peg, the A on the E peg, for instance.

This is a very bad habit, as it leads to much confusion in the tuning and putting on strings.

16. Introducing all kinds of such embellishments as grace notes, turns and trills where they were never intended by the author, also chords and double stops in which the harmony is incorrect, and which were not written in the piece by the composer.

This habit of "improving on the composer" is very common, and often leads to unhappy results. It is a safe rule to play the composition as the composer wrote it. If he wanted all these changes he would have added them himself.

Gipsy Melodies

By Abigail S. Cole

UNDER an old apple tree by a seaside cottage, we found the artist at work.

"We have just been visiting the lighthouse keeper," we greeted him, by way of introduction. "He has told us of your wonderful paintings. I hope we are not intruding."

"You are entirely welcome," he assured us. "The light-keeper is a jolly good fellow."

He showed us not only the seascape on which he was engaged, but also insisted that we see many in the little cottage hard by. The walls were lined with sketches, mostly faces; faces expressing every emotion, from the rapt innocence of the angel to the horror of the demon tortured.

"When the vision of a new face comes into my thought," he said, "I sketch it while the glow of inspiration is fresh and clear. Then when I want a group painting, I choose from these to develop my idea.

"It was thus that I painted the picture of Liszt, which hangs in Æolian Hall, in which he is seated at the piano with the faces of his inspiration before him. You know, perhaps, the story of his 'Hungarian Rhapsodies;' how, among the Gipsies, he gathered their wild, weird, mad, glad melodies and then about these wove his wonderful harmonies and arabesques. In this picture I have tried to paint him surrounded with the faces which might have come before him as he composed."

Three years passed. Having returned to New York, we stopped at Æolian Hall and asked to see the picture of Liszt, by DeTahy.

At first there seemed to be only the figure of Liszt seated at the piano. Then out of the shadows in front of him faces began to appear. An old gipsy sat before a campfire. His head, covered by an old slouch hat, rested in his hand. A red kerchief about his neck caught the gleam of the flickering flames which illuminated also his face, overspread with deep reverie. Near the lower right-hand corner of the picture another was playing upon a pipe. Only the face, the shoulder and the hands upon the upturned instrument were visible. Over the face was a rapture as of an angel. The pale green mists about his hands added to the spiritual impression of the figure. Back of the central figure was a woman playing the violin. Her face was very dark, and there was a wild pleading in her eyes. Two other faces completed the picture. These were of sweethearts, and, with heads close together, their one expression was of love and admiration for each other.

Every human passion seemed to be represented in these faces, while about them all was the wild spirit of the gipsy life. The artist had vividly caught the atmosphere of inspiration surrounding Liszt as he reproduced in the music the life of the gipsy folk.

A Fine Position

AN ETUDE reader writes: "Is it co for a young violinist when playing *Minuet in G* to sway his body with e up or down bow, or should he stand r bowing with the arm only? Why do s good violin players move their bodies this fashion?"

Just how much motion of the body, gesture, if any, is allowable when play will always remain a disputed poin fine position and graceful movem while playing the violin are of the u importance in winning an audience. S players stand as motionless as a gr image, while others to a greater or extent move around, sway to and stand on their tip-toes occasionally, hold the heads of their violins hig the air and then lower. Such moveme in violin playing correspond to gestu in oratory, and some orators indulge more gestures than others.

Most of the books and authorities vise us to assume a position of dignit statue-like repose when playing, leav all the motion to the arms, which do actual playing, and avoiding walk around on the stage, swaying the b moving the head, waving the head of violin up and down, and so on, as would a pest. No doubt this is excel advice to the student, for if he strives a quiet position when practicing, he be less liable to indulge in exagger gestures and motions under the influ of the excitement of a public performa

Not that all movement or gesture a displeasing effect. Many famous vi ists have indulged in considerable b movements and gestures when pla without displeasing their audiences. main point is that the motion or ges must seem to spring naturally from heat of the performance, and not b the appearance of being done from fectation. Motions which give the imp sion of affectation or "showing off" alw disgust an audience. It is the same in tory or declamation. Gestures of the sti "made to order" variety, as those w have been taught to an elocution p by his teacher, invariably fail to be fective, while those which spring natur from the heat of the discourse are a w derful aid to eloquence.

Our great concert violinists differ much as to the amount of motion and ture in which they indulge. Some none at all, retaining a position of sta like repose throughout. Others allow latitude in this respect, and indulge in casional motion and gestures, which often very effective. Who has not adm the violinist Mischa Elman, when he h the head of his violin high in the while playing a fortissimo climax, brings it down with a sweep of p at the end of a phrase, never failing thrill his audience?

We sometimes see violinists wheel h way around while playing a piano sage, so that the back and side of violin is presented to the audience, reducing the volume of tone which rea it, and making a telling effect. I seen violinists rise on their tip-toes ing a climax, and come down at its making a very striking effect. The point is not to overdo the thing by stantly swaying the body in time with music and indulging in constant pa mime.

The popularity of jazz has greatly creased the amount of gesture and tion indulged in by string and players, with the result that it has sp to many of our young solo violin pla with an unfortunate effect. Everyone has watched the performance of players has noted the amount of b contortion in which they indulge. saxophone players writhe and sway

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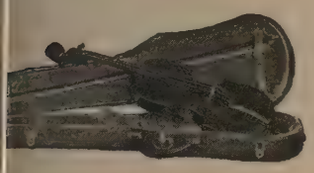

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trombonists keep time with head, feet, and instrument, the violinists wave their fiddles up and down and sideways. Even Paul Whiteman himself, the greatest exponent of jazz, teeters up and down, nods his head rhythmically, and sways to and fro as he stands at the director's stand, and he is an ex-symphony violinist. All this bodily motion indulged in by the performers in a jazz orchestra seems to add to the life, color, and rhythm of the performance of jazz, and is apparently highly interesting to the audience. In a symphony orchestra no bodily motion is permitted to the performers, except that actually necessary in playing the instruments. Many of our leading symphony directors, however, indulge in enough contortions and gestures to make up for the lack of it in the players. Occasionally we find a director who conducts with little motion. The late Theodore Thomas, the pioneer symphony conductor of the United States, was an extraordinary example of quiet directing. He stood like a statue in the director's box, handling the baton quietly, and with the utmost grace, most of the time with wrist and fore-arm only, with only occasional full arm movements.

The young violin student should be taught to stand quietly and to play with as little bodily motion as possible; for, if this is not insisted upon during the lesson hour and during the pupil's practice time, he is liable to make a caricature of himself under the excitement of a public performance, if he comes to this.

Occasionally famous violinists have carried bodily motion to extremes. A critic describes the playing of a well-known European violinist of the last century as follows: "This artist excited the wonder and ridicule of many of the audience by his gyrations while playing. He set his feet heel to heel, with military precision, and when he commenced to play his body swayed to and fro, and from side to side, to such a degree that his hearers were on nettles lest he get off his center of gravity and topple over altogether. It was nerve wracking to watch him, and it was a source of wonder to the audience how he retained his balance at all."

The violinist must learn to walk gracefully on the stage and to stand in an easily graceful position during the rests and introduction. Even in vaudeville a performer cannot get an engagement until he is "stage-broke," that is, until he has had enough experience to do his work in a graceful, professional manner.

I knew of a case where a young violinist, who was a really excellent solo player, lost an extremely profitable twenty weeks' engagement simply because he did not know how to walk on the stage and stand gracefully, and because he indulged in too many contortions when he played. The audience went wild over his playing and he "stopped the show," in stage parlance, but the management would not engage him because of the objections stated above.

The young violinist should wait until he is a celebrity before he tries to indulge in bodily motion, gestures, and tricks, in his public playing.

Increasing Salaries of Violinists

VIOLIN playing as a money-making profession has come down off the shelf, at least for violinists who are thoroughly equipped for their profession. Salaries of orchestral players and the fees for violin lessons have been on the up-grade for several years. As an illustration of the trend in salaries paid first-class orchestra musicians, the instance of the agreement just made by the Chicago Civic Opera Company, with the musicians of its orchestra, may be cited. The players, which include more violin, viola, cello and double bass players than any other instrumentalists, will receive a minimum of $119 a week, with enough more paid for rehearsals to bring the average weekly salary up to $155. This compensation is paid for a season of 22 weeks, bringing the gross amount to considerably more than $3,000 for the season.

Many orchestral players also give lessons, play the organ in churches, take summer and extra engagements, edit, compose and arrange music and do other things which go to swell their annual income. It is likely these opera players can manage to earn $5,000 or $6,000 a year without difficulty, which compares very favorably with the average incomes of physicians, lawyers, college professors, journalists and members of other learned professions. The *Reading Tribune*, commenting on this fact, remarks: "Stern fathers hereafter will have no reason to abuse sons of artistic temperament for 'wasting their time on fiddles.' It is a new age. Music and art are coming into their own. The fiddle, not to mention the trombone player, brings home the bacon."

Symphony players earn incomes not differing much from the above, and even members of high class dance orchestras earn handsome sums. A violinist in a first class hotel dance orchestra in New York city earns $90 per week, and it is not unusual for members of the more noted "jazz" orchestras to be paid from $100 to $150 per week. Leaders earn more than the rank and file of the players of course, in some cases double. Concertmasters (leading violin) in well-known orchestras are paid from $200 a week up.

The price of violin lessons has followed the upward trend also. The fees paid violin teachers who have mastered their professions thoroughly, compare favorably with those paid physicians. In cities below 100,000 population, the best violin teachers are paid $1.50 or $2 per lesson, and in some cases more. In the larger cities the prices of lessons is from $2 upwards, according to the fame and skill of the teacher. A common price for a teacher of considerable reputation is $5 per lesson, ranging upwards from that price to $25. One of the most famous violin teachers in America receives $30 per lesson, and $60 per lesson in master class.

The "master class" idea has taken a firm hold on the musical life of America within the past ten years, and the number of master classes has increased in a remarkable degree. Almost all the leading musical colleges and conservatories in America have annual master classes, which are usually held during the summer time for six weeks or more, when a majority of the regular pupils have quit for the summer. In the master class all the members attend the class daily, listening to all the lessons. The violinist instructing the master class teaches the members one at a time, just as he would do in a private lesson at his studio. He criticises, plays for the pupil and gives advice, while the rest of the class members listen. Sometimes he gives a short impromptu recital for the benefit of the class. Four or five private lessons usually constitutes the day's work in the master class.

In most master classes, teachers and others who do not desire to play can, for a reduced fee, have the privilege of attending the sessions of the master class simply as auditors, in order to profit by hearing an eminent teacher give his lessons. This is of inestimable value to teachers, as they can gain many ideas which they can put into practice in their own teaching.

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the pupils in violin master classes in the United States range from $5 to $60 per lesson. A common price is $10 per lesson. The bulk of the business is done between $10 and $25 per lesson, including the privilege of attending all the sessions of the class.

Concert engagements are, of course, the most profitable branch of the profession of violin playing, if one can gain a sufficiently high reputation to get enough of them. Single engagements for the concerts range from $50 to $1000, or more, the latter in the case of violinists of world-wide fame. Solo violinists of lesser rank, in lyceum or chautauqua work, must be content with from $75 to $150 per week, or in some cases a little more.

It must be understood that the increasing prices for violin work of all kinds has been for really capable violinists who can really play their instruments. For the musical dabblers and half way fiddlers, it is as hard as ever to make a bare living.

Piano Trios and the Student

By Alfred Sprissler

When the music student, having attained that grade of ability which permits his entering the wide field of ensemble playing, thinks about the form of ensemble playing he will select, he inevitably chooses piano trios. For the pianist such a step is the logical one. For the violinist or 'cellist it is the best one.

It is impossible to overemphasize the early need of such a routine as the study of piano trios affords. The greatest composers have lent their best efforts to this particular style of composition. The piano parts are always models of careful composing, frequently requiring the finest technic and interpretation.

A few piano students think that trios afford them nothing more than mere accompaniment work. Such is not the case. The piano is even more important than the stringed instruments. In fact, the Haydn trios are really sonatas for violin and piano, with a violoncello part which is practically *ad libitum*. The piano frequently has solo passages and cadenzas which prove to be anything but accompaniments.

The early stages of a trio, with a pianist who is accustomed to playing alone, is sometimes rather sad. It is here the pianist learns that there are others beside himself who have notes to play. With a violinist and a 'cellist who have a fair sense of time and the obstinacy to hold their pianist to it, he has impressed upon his mind that, although genius and artistic temperament demand rubato and shiftings of tempo where the composer forgot to mark them the time of the trio must be rigorously held, or the whole performance is a waste of effort.

The incipient efforts of a trio should always be supervised, or at least should follow a plan suggested by a competent authority. There are regular grades in trio literature. They should be observed. It would be utter folly to start on Tschaikowsky or Gade, even be the players advanced in their individual study. There are some very excellent volumes of transcriptions of standard works for trio. They are good for recreation or for presentation at those informal concerts at which the student very often assists. But as for serious study and for giving an insight into trio literature they are to be avoided. The piano parts are accompaniments, and although they are well done they fall short of the original purpose for which trio playing is studied by pianists.

Granted that the players are proficient, a start may be made with the Mozart piano trios numbers 502, 542, 548, 564 and 254, according to Köchel, Number 548 is "for beginners," but nevertheless it is quite difficult and requires study and preparation. If a clarinetist and a player of viola are available, the beautiful Clarinet Trio, number 498, is strongly recommended. Some editions have the clarinet part transcribed for the violin.

Without doubt number 548 is the first one which should be studied. It is in C-major, and the time presents nothing out of the ordinary. It is extremely medolic and retains the interest, as all the Mozart trios do.

Naturally, ensemble study is best, but before that is attempted, individual practice is requisite. "Hard places" are frequent for the piano, and the strings receive their share of difficulties.

'Cellists and violinists should be very careful not to accelerate the tempo. Such a procedure often causes the pianist untold discomfiture. Often where the string parts are nothing more than accompaniment figures, the piano has intricate passages. In trios, as in all forms of concerted musical endeavor, a spirit of compensation or "give-and-take" must be preserved. The piano must be regarded as the solo instrument only when it has a solo passage. The same holds true with each of the other instruments.

After Mozart, Reissiger may be taken up. His opus 25 and opus 77 are of a diametrically opposite style to Mozart. Mozart's trios are embodiments of simplicity; Reissiger leans to the embellished style of Mendelssohn. But all in all, Mozart's work is the more difficult; for his simple phrases are harder to interpret than Reissiger's more lavish touches.

Mendelssohn's opus 49 is popular as a teaching selection. A well-known piano teacher frequently has his annual prize student perform this at his recital. The piano part is on the order of a concerto, and great care must be exercised in making the parts fit.

And then we come, as we do in every department of music, to Beethoven. One who knows says that when the first chord in Beethoven's opus 1, number one, is struck, all other piano trios fade into insignificance.

However, our group of artists is not advised to commence their study of Beethoven with anything so very ambitious as this fine trio, dedicated to Prince Carl von Lichnowsky. Rather let their study commence with the little trio in B-flat, a posthumous work of great beauty, in one movement. It is a little symphony.

Of course, no one was a peer of Beethoven in writing variations, and the study of the development in the ten variations of opus 44 will show this. Variation II is for piano alone.

For very advanced players, we suggest opus 70, number two, and opus 11, which is the clarinet trio. However, it is impossible to say which is the best. They are all excellent, but some of them are difficult, even to virtuosi. Our beginners must take that into consideration when they see what few trios we have suggested for them.

And after these few have been mastered there is still a vast amount of excellent material in which to delve, Raff, Gade, Rubinstein, Schumann and others.

But the student should bear this in mind: Play a trio completely. Never select one movement and ignore the remainder. Only from the entirety of the composition can one grasp the greatness of development and general beauty. Pay careful attention to the slow movements. A great pianist once said: "A pianist is proven by the manner in which he plays the slow movement of a Mozart trio."

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Violin Questions Answered

By MR. BRAINE

Donat Hopf.

There was a Christian Donat Hopf violins at Klingenthal (Germany), de could not be classed as a famous made some violins of a fair quality. an extended article on Hopf violins TUDE for August, 1922 (page 565), ld interest you. Send to the pub- a copy. There is an immense num- itation Hopf violins. The name s been used by many violin makers mark for a cheap grade of factory he only way you could tell if your genuine Hopf would be to show it to

Ear.

—To develop an accurate ear you do better than to make a persistent he scales and arpeggios in all keys, minor. Playing the minor scales, e melodic and harmonic forms, seems especially favorable effect in sharp- musical hearing. Singing also as- eveloping the ear; so, if you have unity of joining a good singing so- oir, do not let it slip. Robert Schu- his rules for young musicians, ad- ing the inner parts in choruses as a improving the ear and making one

Violins.

There are hundreds of thousands of Jacobus Stainer violins, so you see ot much chance of yours being genu- fact that the name "Stainer" is n the back points to the fact that it tation. The only way to make sure to send the violin to an expert for on.

I Prepared?

—While it would be quite impossible give an authoritative opinion as to ty as a violinist without hearing you ill say that if, as you say, you can Seventh Concerto of DeBeriot, the of Rode, and the 23rd of Viotti, be- other pieces you name, really well, t to be able to do effective profes- ork in the way of teaching and or- playing. It all depends on how well such works. 2.—From what you say never given enough attention to tech- k and the mechanical side of violin Notwithstanding your age—26— t to be able to build up a good tech- persistent practice and with the aid d teacher, since you must have a ly good foundation or you could not concertos you name. 3.—The above- oncertos are usually considered as e 6th grade. 4.—Your best course to spend two years of study in New Chicago, with good teachers. Pos- could get work at some insurance help with your expenses, as you say familiar with insurance work.

Beginning at Eighteen.

A. P.—I fear that the age of eighteen is too late to start the study of the violin, with the hope of becoming a really finished violinist. However, if you are as fond of the violin as you say, you could no doubt learn enough to afford you great pleasure. 2—I can tell you nothing about your violin without seeing it. It is probably an imitation Stradivarius, but may be a good violin for all that.

Saltato and Sautillé

G. N.—*Saltato* (Italian), and *Sautillé* (French) both mean the same thing when applied to violin bowing, that is, springing, bouncing, or rebounding. The hair of the bow leaves the string slightly in strokes of this character.

Nine Months' Progress.

F. W.—If you play the compositions named really well, you have made good progress in the nine months of your study. However, I can give no opinion without hearing you play. 2—It is the settled policy of the ETUDE not to criticize the methods of a teacher, in cases where students who are under instruction write for advice. Besides I could not possibly tell where the trouble lies without seeing and hearing you play. Maybe a small cushion to support the violin would help you. 3—The little work, *Violin Teaching and Violin Study*, by Eugene Gruenberg, with illustrations, takes up very fully the matter of how to hold the violin. 4—No one can be considered an advanced pupil on the violin without at least three years of study and the ability to play the greater part of Kreutzer, together with scales and arpeggi in all keys, and the leading bowings.

Two Hopfs.

M. L.—While there were two Hopfs in Germany who made violins of some little note, the great majority of violins branded "Hopf" are factory fiddles pure and simple, of very slight value. I can tell nothing about your violin without seeing it. 2—Send for a copy of the ETUDE of August, 1922, in which the matter of Hopf violins is discussed very fully on page 565.

Violin Quality.

H. C. T.—It is quite impossible for me to express an opinion as to the quality of the three violins which have been sent you on approval, purely on the strength of the makers' names. I would have to see the violins. Very often, of two violins, made by the same maker, one will command a price two or three times as great as the other, because of its better tone, better preservation, better workmanship, and superior beauty. The prices named are not too high, if the violins are first rate specimens of the makers' workmanship. Your best course is to go to a good violinist and have him test the violins for you, and to a good expert and get his opinion as to whether the violins are genuine, and in good condition.

New Music Books

ook of American Private Schools. By Sargent. Cloth bound; 1047 pages, illustrated. Published by Porter Sar- $6.00 per copy.

is book parents and others desiring formation may have a survey of ree thousand Private Schools for n Boys and Girls. Historical data me intimation as to the nature of entele are given in most instances. nal Directories give particulars of ions, Periodicals, Agencies, Publishers ms dealing in educational supplies. s also a Critical Description of all ropean Schools known to accept n Boys and Girls. A special feature ding List to aid parents in search of of specific types, such as of the or Non-formists, Students Residences, Landscape Architecture.

and Music. By H. Ernest Hunt. und; 136 pages. Published by E. P. at $1.50 per copy.

en dozen Essays from the mind of a t writer. "The Spirit of Music," ace of Music in Life," "The Soul of nd "The Artistic Temperament," are s of but a few of the chapters full rational thought. The author has y and wizard's skill with words which im to mould sentences that burn their into the mind of the reader. A nch the student or lover of music d with enthusiasm and which will soul for higher realms of Life and Art.

Voice and You. By Clara Kathleen (Clara Doria). Numerous Notation es; 119 pages. Bound in cloth. Oliver Co. Price $1.75.

xcellent, practical book for teachers udents. Mrs. Rogers, for years an nger and then a teacher of note, is the comparatively few people who gift of writing in a really beneficial for the voice student. While this is of advice upon singing, and not a there are many pages which unques- will prove very valuable to the if he carries out the author's direc- ith care and enthusiasm. We can end the work heartily.

Studies in Musical Education and Aesthetics. The nineteenth series in the published reports of the Music Teachers' National Association (forty-sixth meeting). Edited by Karl W. Gherkens; 328 pages. Price, $2.00, postpaid. Address Waldo S. Pratt, 86 Gillett Street, Hartford, Connecticut.

This is easily the largest and most varied of all the reports issued by the Association. It stands eminently to the credit of the organization and to the intelligent and persistent care of the officers in providing programs of interest and value. Among those whose addresses are included are E. R. Kroeger, L. E. Salter, Rev. James Boyd Cox, Abraham Z. Idelsohn, Max Meyer, Christian A. Ruckmick, Walter Goldstein, Ernst C. Krohn, William E. Schultz, Albert A. Stanley, Frank A. Beach, Leo R. Lewis, Frederick Lamond, Edmund H. Wuerpel, Willem Van de Wall, Edgar Stillman Kelley, William Arms Fisher, Herbert Witherspoon, Alberto Jonas, H. D. Le Baron, Earl V. Moore, James T. Quarles, William W. Norton, Edward B. Birge, Karl W. Gherkens, Hollis Dann, Arthur W. Mason, Will Earhart, Osborne McConathy, P. W. Dykema, William Benbow, Waldo S. Pratt. The wide range of subjects reaches from "Music and the Radio" to "Elements in Jewish Fold Music."

Memories and Music. By Sir Dan Godfrey. Cloth bound; three hundred and twenty-seven pages; illustrated. Published by Hutchinson & Co., at seven and a half dollars.

Son of Charles Godfrey, Bandmaster of the Coldstream Guards, of whom Henry Ward Beecher said, "If you and your band would only go and play through every State in the Union, you'd do more for the fellowship of the Anglo-Saxon races than two generations of statesmen," Sir Dan Godfrey breathed the spirit of band music into his infant soul. His eminent position in Great Britain has brought him intimately into the charmed circle of the select musical souls of the world; and from these associations, as well as his personal conquests in musicdom, he has gathered a fund of knowledge and anecdote from which he has drawn copiously in the compiling of this fine volume. To the reader the book is both entertaining and enlightening. An intimate view of the musical life of England in the last three or four decades is obtained through the well-worded pages. A most welcome addition to its type of literature.

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ORGAN
Adagio Cantabile..*Beethoven-Whiting*
ANTHEM
(*a*) What Went Ye Out for to See? .....*Neidlinger*
(*b*) The Earth is the Lord's..*Lerman*
OFFERTORY
Jesus, Still Lead On (Duet, S. and B.).....*Hosmer*
ORGAN
The Son of God Goes Forth to War .....*Whitney-Whiting*

SUNDAY EVENING, December 6th
ORGAN
Adoration .....*Atherton*
ANTHEM
(*a*) I Am Alpha and Omega..*Stainer*
(*b*) O Jesus, Thou Art Standing *Barrell*
OFFERTORY
Song the Angels Sing (Solo, A. or B.) .....*Wildermere*
ORGAN
Postlude in A.....*Galbraith*

SUNDAY MORNING, December 13th
ORGAN
Chanson Triste .....*Tschaikowsky*
ANTHEM
(*a*) Comfort Ye .....*Neidlinger*
(*b*) Blessed is He Who Cometh *Gounod*
OFFERTORY
Break Light Divine (Solo, T.) *Wooler*
ORGAN
March in C.....*Read*

SUNDAY EVENING, December 13th
ORGAN
Vesper Bells .....*Spinney*
ANTHEM
(*a*) The Radiant Morn Hath Passed Away .....*Woodward*
(*b*) O God, the Rock of Ages..*Jones*
OFFERTORY
God that Madest Earth and Heaven (Duet, T. and B.).....*Rathbun*
ORGAN
March in G.....*Smart*

SUNDAY MORNING, December 20th
ORGAN
March of the Wise Men.....*Hosmer*
ANTHEM
(*a*) The Lord Said.....*Orem*
(*b*) Arise, Shine .....*Maker*
OFFERTORY
When Heaven Sang to Earth (Solo, S.) .....*Parker*
ORGAN
Christmas March .....*Merkel*

SUNDAY EVENING, December 20th
ORGAN
Shepherd's Pipes .....*Harris*
ANTHEM
(*a*) Brightest and Best.....*Buck*
(*b*) It Came Upon the Midnight Clear .....*Sullivan*
OFFERTORY
Sleep Sweetly, Babe of Bethlehem (Solo, A.) .....*Geibel*
ORGAN
Christmas Postlude .....*Hosmer*

SUNDAY MORNING, December 27th
ORGAN
Adeste Fideles .....*Whiting*
ANTHEM
(*a*) Rejoice, the Lord is King *Berwald*
(*b*) Break Forth Into Joy..*Berridge*
OFFERTORY
Christ is Born Today (Solo, Medium Voice) .....*Louis*
ORGAN
Ceremonial March .....*Harris*

SUNDAY EVENING, December 27th
ORGAN
Voice of the Chimes.....*Luigini*
ANTHEM
(*a*) Glory to God.....*Rotoli*
(*b*) The Holy Night.....*Mueller*
OFFERTORY
Song of Praise (Duet, S. and B.) *Goublier*
ORGAN
O Sanctissima (Fantasie) .....*Lux*

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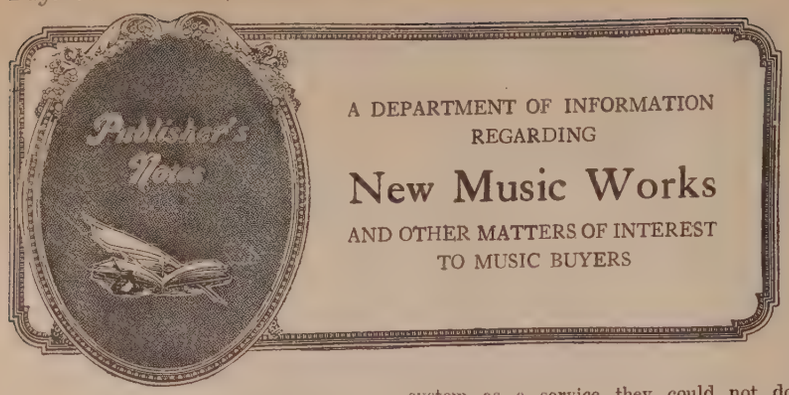

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As a result of the steadily increasing demand for works of this character we are about to add to the *Presser Collection* the well-known *Suite, Op. 15, Two Pianos, Four Hands,* by A. Arensky. While thoroughly modern in construction and treatment this composition is a standard recital number, and, because it is only moderately difficult, it frequently will be found in the programs of students' recitals, a use for which it is perfectly adapted. We heartily recommend this work to teachers and suggest that they take advantage of this exceptional opportunity to obtain a copy at the special advance of publication price, 50 cents, postpaid.

Scale Studies for the Violin By J. Hrimaly

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(Continued on page 752)

World of Music

(Continued from page 681)

John J. McClellan, organist of the Salt Lake City Tabernacle for the last twenty years, died of an epileptic stroke in that city on August 2. He had been conductor of the Salt Lake Opera Company, of the Choral Society, of the Salt Lake Symphony Orchestra for five years, and had crossed the continent as leader of the Mormon Tabernacle Choir. He had to his credit a long list of compositions, including light opera and a Catholic mass, but was best known for his "Ode to Irrigation," which has been given in many western cities.

The National Association of Negro Musicians, R. Nathaniel Dett, president, held a three days' convention at Indianapolis, beginning on July 28. The organization was formed "to foster good music among the Negro race, and to aid in the preservation of their spirituals." Also it sometimes contributes to the aid of needy musicians.

Of 1925 Anniversaries two of the notable ones are the duocentennial of the death of Alessandro Scarlatti, and the centennial of the death of Antonio Salieri, who is remembered largely as the teacher of Beethoven.

The London String Quartet will visit the United States again during the coming season. The increasing popularity of chamber music is a heartening omen of the spread of the finer musical culture.

The Annual Asheville (N. C.) Music Festival was held during the week beginning August 14. "La Tosca" was the offering for the opening night of a highly successful week of performances by the San Carlo Opera Company.

A Gabriel Fauré Memorial Concert was recently given in Paris, with the result that twenty-five thousand francs were added to a fund for a suitable memorial to the eminent composer.

The National Association of Organists held its eighteenth annual convention at the Cleveland Art Museum, of Cleveland, Ohio, August 4-7. Leading organists of the country entered into the discussion of questions alive to their profession or gave recitals which were more or less of a historical nature.

The North Pacific Sängerbund held its ninth Sängerfest July 24 to 26, at Portland, Oregon. Twelve choruses from Washington and Oregon cities participated in the events, with Mme. Schumann-Heink receiving ovations as soloist.

Milton Aborn, formerly impresario of companies devoted to grand opera in English, has announced a season of opera comique. Works of the order of "La Belle Helene," "Madame Favart," "Le Fille de Madame Angot," "The Beggar Student" and "Boccaccio" are to constitute the repertoire. A welcome bit of news to the lovers of these classics of a former generation.

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There is a most gratifying number of Advance of Publication orders on file for six books to be withdrawn this month, and without exception we feel that each of these new works will be satisfying to those who have been far-seeing enough to take advantage of registering an order for any of these works at the low Advance of Publication price. With the publication of this notice these low Advance of Publication prices are withdrawn. The Advance of Publication prices are solely for introductory purposes and are by no means indicative of the fair selling prices necessary to profitably market them. The following are the works withdrawn:

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Popular Pianologues, by Clay Smith. (Offered in advance as Book of Pianologues, No. 2.) This has been the most popular offer in our Advance of Publication plan, and as it has been well described in previous issues we will let this note suffice to inform those who are interested in musical pianologues and recitations that this volume is now on the market. Price, $1.00.

Miniature Fugues for the Pianoforte, by Russell Snively Gilbert. These Fugues are in two-part writing throughout and will serve to give the pupil an excellent grounding for Polyphonic playing, while only in the second grade of study. Studies of this character train the pupil to an independence of mind and of hands. Price, 60 cents.

Twelve Mother Goose Melodies for the Piano, by W. Berwald. Some might be inclined to pass this work by thinking there are enough musical settings to the Mother Goose Rhymes, but a child music student never seems to tire of settings to these rhymes, and with such excellent settings as Mr. Berwald has made no publisher having an outlet for good second-grade teaching pieces would hesitate about publishing them. The price of this collection of twelve pieces is 60 cents.

The Lost Locket, An Operetta for Children, by R. R. Forman. This delightful operetta is excellent for entertainments where there are children participants, and it will do very well for patriotic occasions. Price is 60 cents.

The Madcaps, Operetta for Children or Adults, by William Baines. The blessings of the seasons form the thought around which the plot of this operetta has been built. The dialogue, songs and dances all are attention-holding and there is nothing difficult about the production of this work. The price is 60 cents.

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All music lovers and magazine buyers generally are especially directed to the advertisement on the inside back cover of THE ETUDE for October. These prices are only good until November 10th. Now is the time to order and make a saving in some cases of as high as $1.50 on a combination of magazines. All these prices will advance November 10th, so let your subscription come early.

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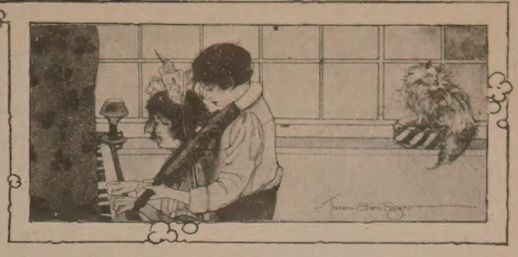

CONDUCTED BY ELIZABETH A. GEST

The Harp

By B. B. N.

sound of the harp is so sweet, like imes, that we can at once recognize e, even when we hear it amongst nstruments. But how many people that it is of very ancient origin? s of harps being played by Egyp- ay be seen in their wall paintings in thousands of years old.

the Egyptians the Hebrews learned of the harp; and their smaller harps nodeled from those they saw while s in Egypt. You remember, of how David, "the Sweet Singer of played on his harp before Saul the and that Saul "was refreshed."

ater times the troubadours and min- in Europe used to wander in many travelling from castle to castle, en- ing kings, knights and ladies, and ttendants, and soldiers, too, by chant- onderfully thrilling tales of brave always to the accompaniment of utes and harps.

red the Great, king of England, who more than 1000 years ago, was not great king but also a fine musician. his kingdom was invaded and almost ered by the Danes, which greatly ed the good king. So he disguised f as a minstrel and went with his o the Danish camp, in order to try arn their plans for attacking his So beautifully did he play that the were completely deceived. Alfred out what he wanted, and won the that followed later.

e people of Wales and Ireland have s been especially fond of the harp; rish poets have loved to tell the part t has played in inspiring the nation ave deeds. Indeed, the harp is Ire- emblem.

modern times, many composers have n a part for the harp in music to be d by orchestras. Wagner, in his opera, Valkyrie," gets a wonderful effect its use, with other instruments, in Magic Fire Scene."

ere are two chief methods of sound- e strings on a harp; the "glissando," ced by sliding the hand across the s, and the "pizzicato," produced by ing the strings separately. But, ever is employed, the result is always tful, quite romantic, and unlike any quality of sound.

Mary's Scale

By Ida Jeanette Lie

Mary began to play the scale B♭ C D♭ D♮ E F♯.

"Oh, my, my, my!" exclaimed Miss Smith, the music teacher. "What mode of scale is that? Major or minor? And if minor, is it ancient, harmonic, or melodic?"

"It is a major scale," answered Mary.

"That formation never occurred in a major scale," laughed Miss Smith. "It must be a Mary scale."

Then they began to study the scale. First they sang the syllables: Do, Re, Mi, Fa, Sol, La, Ti, Do. Then they wrote the major tetrachords, combined two of them to form a scale and thus learned that there were half steps between 3-4 and 7-8, whereas all the others were whole steps. They repeated the names of the degrees: Tonic, supertonic, mediant, subdominant, dominant, submediant leading-tone until the lesson was over.

"It is very important to know the scale formation," said Miss Smith.

After Mary had gone to bed she lay thinking of the scale, wondering if she could remember it, when, from the corner of the room where the toy circus lay came a sound of many voices, each succeeding voice chanting on a higher pitch:

DOn't you know who we are;
REally can't you tell?
MIghty tunes we send afar,
FAst we sing and well.
SOLve this simple problem,
LAugh, you cannot fail,
'TIs high time you learn it,
DOn't you know the scale?

On the circus clown's ladder, which was leaning against the wall, sat seven Brownies with great, round heads. On the lowest rung sat a sturdy, quiet Brownie, looking straight ahead. A wide step up to the next rung, and there was a restless Brownie running forth and back. On the third rung sat another with a dreamy expression. He was crouched over because the fourth rung was only a half step above. On that rung sat a serious-looking little fellow with a frown on his face. A full step up to the fifth rung stood a haughty Brownie. On the next rung sat one weeping in sharp contrast to the merry Brownie that hung and swung from the rung above. There was no room to sit on it comfortably as the topmost rung was only a half-step higher.

"Here I come," and up onto the highest rung bounced the one that had sat on the lowest. And while Mary was still gazing in silent amazement, "Here I come," he shouted, dropping down onto the lowest rung.

"Who are you?" asked puzzled Mary; and one at a time they chanted in answer:

1. Of the scale I'm the solid foundation.
2. I have an adventurous soul.
3. I sit dreaming in deep meditation.
4. My thoughts have a serious goal.
5. My nature is most dominating.
6. I'm sad and I sorrow aloof.
7. I lead and I'm quite elevating.
8. I'm either the floor or the roof.

Ding, Ding, Ding, Ding, Ding, Ding, Ding. The alarm clock rang sharply beside her.

"Morning!" said Mary hurrying into her clothes. "I must see if I have remembered the scale. Soon, at the piano she played:

"B♭, whole step C, whole step D, half step E♭, whole step F, whole step G, whole step A, half step B♭," she finished triumphantly.

How to Begin to Play on the Piano

By Olga C. Moore

At a concert not long ago I was so interested in watching the artist *get ready to play*.

He was seated before a beautiful piano that had been tuned perfectly, so that all the tones we were to hear would be lovely, velvety tones.

The artist had been trained carefully; and now he remembered his training. He knew that his audience would be listening for his first tones to be beautiful as well as the last ones. So he set his hands first on the keys, in a rounded cup-like position. (Artists never forget this cup-like position.) Then he lifted his hands above the keyboard and seemed to be thinking just how he would let his hands fall on the proper keys and how the tones should sound when he played them. He was looking at his hands hovering above the keys; and while we were watching him the house became very, very still.

The musician dropped his hands carefully on his first tones. Oh! They were exquisite!

Now, even little children can *get ready to play*. Their little hands can form that nicely-rounded-hand position and can bow to the keys, by waiting an instant above them, then dropping so carefully to make the first tones as lovely as possible. Just try it! Begin doing this way to-day in your practice, and when you take your lesson. Then when you play for mother's company she will say, "My little artist!" Is it not worth while? I think so.

4/4's Family Tree

By Gertrude Greenhalgh Walker

"Oh, dear! Oh, dear!" sighed Time Signature.

"What's the trouble?" queried Clef.

"Did you hear that little girl who is taking her piano lesson tell Miss Brown, her teacher, that *I* am *common time?* I get so provoked I don't know what to do when I am spoken of so slightingly. Really, ¾-time and I have the oldest family tree in music-land. Dr. Louis Elson has traced our origin 'way back to the early days of music, in which days the monks were the only musicians, and they kept up their music through the church. Being deeply religious, and possibly a little superstitious, they thought they should have music written in three-time, and had a circle ○ for the time signature in honor of the Holy Trinity, so you see three-time was originated first. Then, as they became more learned, 4/4-time was conceived. They did not wish to offend the Holy Trinity, so they had to think of the signature by which I could be known and yet please the Trinity. They took the circle representing three and just opened it, like this, C, and they counted the circle three and the open space one, and made four, and that is how I became known to the music world as 4/4. So you see I have reason to be proud of my family tree, and cause to be deeply hurt when I am called by that erroneous name, 'common time'."

"Yes, indeed, you have," answered Clef. "It is too bad."

"I wish you would tell people about it," suggested 4/4-time.

"I will, indeed," answered Clef. "I will tell all the Junior Etuders about it."

"Oh, thank you so much," said 4/4-time, and he felt so much happier about it.

Near Neighbors

By Aletha M. Bonner

Middle C in the Treble and B Flat in the Bass,
Were out walking one day and came up face to face;
"I am so glad to see you," they said each to the other.
"And where do you live?" they then asked one another.
Middle C answered first. "I have rooms in the center
Of our Keyboard town, and above lives a renter
By the name of D Flat; he must like to roam,
As he wears a black hat all the time he's at home."
"How strange!" said B Flat. "I am just three doors down
From this friend, hence, we live in the same part of town.
And to think we are neighbors! You remember, dear fellow,
How as children we slid down the strings of a 'Cello?
Come and see me, and let us talk over old times;
We can reminesce then 'till the midnight hour chimes."

JUNIOR ETUDE—Continued

Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and for answers to puzzles.

Subject for essay or story this month, "Folk Songs." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before October 20. Names of prize winners and their contributions will be published in the January issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

MY FAVORITE INSTRUMENT
(Prize Winner)

Of the various instruments I have chosen the piano as my favorite. This is an orchestra by itself, and can be made, if played well, to produce almost any effect. Thus any emotion can be expressed on the piano, among them joy, sadness, religiousness, patriotism, gayety and others. These emotions are mainly expressed by the three essentials in musical design, melody, rhythm and harmony. What wonderful harmony effects can be produced on the piano. On the other hand, this instrument gives one a chance to develop a remarkable technic. Although the piano is one of the hardest instruments to learn to play well, more people take lessons on it than on any other instrument. Perhaps this is due to the many advantageous opportunities offered in the study of it. However, when we sit down to play the piano let us remember that it took master minds to compose the pieces we play, and let us see if we can develop master minds to play them as they should be played.

FANNIE FRIEDMAN, (age 14),
New York.

MY FAVORITE INSTRUMENT
(Prize Winner)

My favorite instrument is the pipe organ. The beautiful effects on the organ are enough to thrill anyone who has musical instinct at all. Our town is small, but we have three two-manual pipe organs. Pipe organs are becoming very popular. They can imitate almost anything. In the time of Beethoven they could imitate only one or two things, but on the modern organs nearly all instruments are imitated. I hope to be an organist some day, and if anyone else is interested in pipe organ I hope they will be successful.

ROBERT GOLDAMMER, (age 14),
Michigan.

MY FAVORITE INSTRUMENT
(Prize Winner)

Of all instruments it is my belief that the most expressive and beautiful-toned instrument is the violin. Reaching its stage of perfection centuries ago, it has come down through the ages responding in the same manner to rare touches of genius, in each generation, growing richer and deeper in tone with age. The sound of the violin graces festivities and church services; it sings its happy song at weddings and sometimes weeps the dirge of death. It is a most gratifying medium through which a player can express his emotions. Mankind is better because of this soul-reaching instrument, and surely humanity has fared better for having had the violin.

FERN BUCKNER, (age 14),
California.

Answer to May Puzzle

1. Line—vine.
2. Dote—note.
3. Zest—rest.
4. Bun—run.
5. Slat—flat.
6. Drill—trill.
7. Tar—bar.
8. Grace—brace.
9. Blur—slur.
10. Hot—dot.

Prize Winners for May Puzzle

Gretchen Kohler (age 13), South Dakota; Evelyn Baines (age 10); Miss Catherine Powers (age 14), Oklahoma.

Honorable mention for May puzzle: Helen Erdsteen, Margaret Nan Bennett, Ruth Enright, Anna M. Duffy, Lillian C. Anges, Lillian E. Lehman, Robbie Base, Laurence Bowers, Alice Burrows, Agnes Yeager, Vera Heckel, Kenneth Conway, Gertrude Mingo.

Honorable mention for May essay: Mary Sulfsted, Florence Wells, Beatrice L. Folson, Jessie Flemming, Madelene Halstead, Jeanette Beveredge, Ruth Goldman, Adelaide Beggane, Mary Powers, Mildred Ottley, Virginia Towns, Arvilla Luke, Stanley Gibson, Lois Cole, Carilyn Lichty, Bernice Tobin, Jean R. Thompson, Vity Adomaitis, Alice Burrows, Lillian C. Anges, Ruth Wooton, Hazel Schilling, Velma Donaldson, Dorothy May, Ruth A. Goodale, Winifred Heddleston, Everett F. Giblin, Laurence Bouvier, Helen Erdsteen, Evelyn Griffith, Helen M. Kepp, Betty Jones, Eloise Bame, Helen Allter, Gertrude McCollum, Winnie Bush, Vivian Ruder, Jennie Abramson, Eileen Doherty, Aileen Schleicher, Marguerite Boles, Sylvia Brody, Evonne Jacquast.

Puzzle Corner for October

By Susie S. Gallup

FIND composers' names by starting on any letter in the square and skip *one* space in any direction.

O	Z	H	M	L	O	E	X
J	P	E	Q	Z	S	C	V
B	E	M	I	J	Z	D	H
L	E	R	I	N	N	A	E
R	T	H	R	A	A	N	C
I	H	S	O	Y	D	G	R
A	R	H	G	M	B	S	T
X	C	Z	P	T	I	W	N

My Hands

By Clara R. Bete

I'm very thankful for my hands,
For ev'ry joint and curve;
How wonderfully they are planned,
How faithfully they serve!

If I will take a little time
And train them ev'ry day,
The world's great music, old and new,
My hands will learn to play.

So I will study with my mind,
Fine music of all lands,
And learn these great thoughts to express
With skilled and willing hands.

Letter Box

DEAR JUNIOR ETUDE:

I have often intended to write you but I have just not gotten around to it. I have been taking you for about four months but have read many copies of you before. I have been taking piano lessons for something like five years, and pipe organ for two. I have learned pieces for both instruments from your pages and enjoy them very much. We are going to observe music week in our town for the first time, this spring. There will be a night each for the choirs, teachers, pupils, college, and other organizations. I am going to play one of Christian Sindling's pieces. I have played in church several times on the organ. The organ is my favorite instrument, though I am very fond of piano also. I have spent many happy hours at each. I must close now, wishing you many, many years of success.

Your devoted reader,
CHARLES FORLINES (Age 14),
Maryland.

DEAR JUNIOR ETUDE:

This is my second year of taking THE ETUDE and I like it very much. This is to answer the letter I saw in March about the piano recital given by Thelma and Marian. A friend of mine named Janet Bunn and I gave a recital when we were nine years old. We memorized everything. I hope you will publish this letter.

From your friend,
FAITH HASSE (Age 10),
Wis.

DEAR JUNIOR ETUDE:

Do you wonder that we people love music, when even animals love it? We have a dog that will come running out of the yard or other part of the house and get right under the piano or put his front feet upon the bench as if trying to get on it. But when I play the violin he commences to howl pitifully, whine and bark, and sometimes, if I'm sitting down playing, he tries to scratch or knock the bow out of my hand. Isn't it strange that even a dog likes one musical instrument and dislikes another?

I think THE ETUDE is a wonderful magazine and I would not exchange it for the best story magazine in the world.

From your friend,
MILDRED WESTMORELAND (Age 17),
Mississippi.

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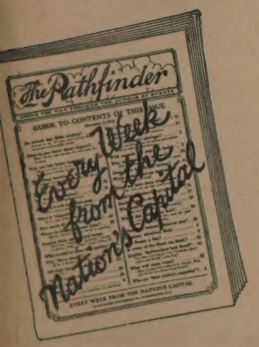

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